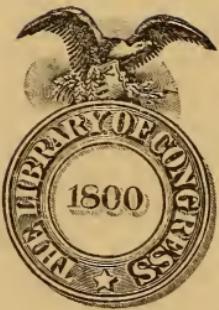


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JOURNALISM AND AUTHORSHIP

PRACTICAL AND PROFITABLE



HOW TO MAKE MONEY WRITING



MARKETS FOR MANUSCRIPTS



HADLOCK

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JOURNALISM AND AUTHORSHIP

PRACTICAL AND PROFITABLE

HOW TO MAKE MONEY WRITING

NEWSPAPER ARTICLES

SHORT STORIES

and Other Manuscripts

MARKETS FOR MANUSCRIPTS

WHERE TO SELL

ALL KINDS OF MATERIAL

By E. Harvey Hadlock
President College of Authorship



A Complete System and Course of Instruction for Students and Writers

THE UNITED PRESS SYNDICATE
SAN FRANCISCO LOS ANGELES

PN147
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PREFACE

THE UNITED PRESS COLLEGE OF AUTHORSHIP AND ITS ADVANTAGES

~ Journalism is a profession and authorship a fine art. No vocation can be more honorable than either and but few so fascinating.

The orator, the musician, the actor, stir the breasts and thrill the souls of thousands, but the journalist and author speak to millions.

~ The brilliant thoughts and thrilling words of those who stand before vast audiences die with the occasion or fade in memory, but the words of the printed page are passed on to future generations. They will mould the civilization of the future. They will cause hearts to throb again and again throughout the coming years.

To be sure not all journalists and authors are worthy of the high calling. Some use their power against the highest interests of mankind, but they are only the exception to the rule of honor which holds sway over most men who today wield that weapon mightier than the sword.

I wish, therefore, to assure every one of my students that in entering this broad field of influence, whether as a press correspondent, an editor and journalist, or as an author of stories, you have chosen one of the noblest and most lucrative vocations presented to any man. But like everything else, the profession will be to you what you are to the profession.

Vocations do not make men, but men make vocations. Success does not seek the man, the man must seek success. And every one may win in any line of effort if he will. To be sure we may not win alone. Nor do we need to, for all the help and wisdom of the world is at our command. The experience of

other men who have succeeded and overcome the greatest difficulties is now available to the students in the College of Authorship.

The lessons are bound in a convenient form for the student to carry with him daily, and we have endeavored to condense within these covers what might be expanded into large and cumbersome volumes.

In this work our aim has been to present in concise and practical form the best available wisdom on the subjects treated.

BOOK FIRST

Practical Journalism

LESSON NUMBER ONE.

The Metropolitan Daily and Its Official Staff

The organized force of a modern newspaper is similar to that of an army. The commander-in-chief of the newspaper army is the owner of the paper. To be sure he usually contents himself with hiring an Editor-in-Chief and a Managing Editor, but he is always the power behind the throne. Then come the Editorial writers, the Telegraph Editor, Exchange Editor, Literary Editor, Humorous Editor, Dramatic Editor, Agricultural Editor, Art Editor, Sporting Editor, Market Editor, Head Line Editor, Sunday, or Supplement Editor, Copy Editor, Make-up Editor, State Editor, Society Editor, Court Reporter, Police Reporter, Railroad Reporter, Fire Reporter, Staff Correspondents, Country Correspondents, and Special Correspondents.

- ✓ These usually are all salaried positions. In New York the editors-in-chief and managing editors ordinarily receive from \$10,000 to \$15,000 a year. City editors' salaries range from \$4,000 to \$7,500, while telegraph editors receive from \$2,000 to \$3,000. Editorial writers average \$5,000, but some men of long service and extraordinary ability receive over \$100,000 annually. Those holding less responsible positions, of course, receive smaller salaries, but all large papers pay their workers and their writers liberally.

LESSON NUMBER TWO

The Country Correspondent

In speaking of the country correspondent reference is usually made to a person who supplies news of the immediate neighborhood to one or more of the local papers. But we will now confine ourselves especially to the duties of the country correspondent, for, although the student may never have occasion to act in that capacity, it is very desirable that he should know, as far as possible, the elementary principles of a newspaper correspondent. To be sure the method of handling news may differ in different localities, but the principles which govern the work are practically the same everywhere.

The Weekly Paper

Today all the small country towns have at least their weekly paper. This paper is usually owned by the editor. His corps of assistants is composed of a few country correspondents, some reporters, compositors and one or two apprentices.

The country correspondent has assigned as his duties the writing up of the news of the neighborhood. He is supposed to have it in the hands of the editor two or three days before the time for publication. He is also requested to send in any later news, which should reach the editor a day before the paper goes to press.

Some of the most noted editors in the country began their work as correspondents for local papers in small towns.

Application for a position as country correspondent should be made directly to the editor of the paper which one desires to represent. He will doubtless give information as to the kind of matter desired and the compensation to be paid.

Reporting for Several Papers

If the prospective reporter has sufficient time at his disposal, it is desirable that he represent several papers in as many different neighboring towns. In so doing he will get in touch with several communities and also learn the method of work in several newspaper offices.

In preparing his "copy" the correspondent should be very careful to write his name and postoffice address at the top of the first sheet. Any light correspondence paper will serve his purpose. He should bear in mind that a cheap quality of paper of a light weight may save expense, but he should never practice extreme economy when the saving of a little expense gives a cheap appearance to his correspondence, or makes it in any way less legible.

Write only on one side of the paper. Never roll copy; send it flat or fold it so as to fit properly into the large envelope.

Address it neatly and your part of the work is done.

Model Instructions to Country Correspondents.

A Pennsylvania paper furnishes to its correspondents a card of general instructions which contains much common sense advice. The instructions read as follows:

News.—We want the news. Don't wait too long in giving it ere it is stale. If there is little or no news in your territory, wait until next week or until there is. Important personals are also desired, but not merely a weekly record of visits by people in the neighborhood. Social gatherings should be noted and names may be sent along of those who attended. Deaths should be carefully mentioned as to name of deceased, age, birth, relatives left, standing in community, burial, etc. The fact that a funeral was largely attended is not important as the above par-

ticulars. Local history, description of relics, etc., may also prove interesting reading.

Don't in any way offend people by such items that you send us. It is wrong, unkind, and therefore a poor policy to do so. Don't fail to give authentic reports of public meetings, and if there is an important happening, of special interest, do not disappoint us by failing to report it. We must rely on you for the careful gathering of particulars. Don't write out your opinion about things. Let people form their own ideas; you give the facts as accurately as possible.

Mention as many names as possible and don't omit the poor and humble. These play an important part in the life of any community, and are just as much respected by us as the rich or prominent, everything else being equal; so never slight them.

LESSON NUMBER THREE

Corresponding for Trades Journals

A "Trade Journal" is a periodical devoted to a specific trade or special line of business.

Students residing in cities, near large centers or even in manufacturing towns, may find it to their advantage to act as special correspondent for such journals.

The remuneration may not be large, but the correspondent should bear in mind that the competition is also small.

If he has no intimate acquaintance with any trade represented in the journals of his community he may easily acquire that knowledge.

To this end let him make a special study of the business represented by the papers for which he desires to correspond.

Let him also secure all the desirable journals treating of those especial lines. Then he should study carefully the style and technical terms used by those particular papers. He will note that a direct and simple style is especially desirable in this line of correspondence.

He should avoid the excessive use of statistics and make his correspondence as readable and interesting as possible, for in this work the style must hold the interest of the reader.

Above all things he must be accurate in his statements, for a mistake may cause great loss to the paper and its patrons.

The average rate of payment of this class of journals is \$3.00 per thousand words.

A list of trades journals will be found in the supplement—Markets for Manuscripts.

Writing for the Agricultural Press

M. G. Kains, in "The Editor," says there is perhaps no paper that presents so wide a range to

writer as the agricultural journal. Not only does it use articles upon every phase of farm practice and the management of all that directly concerns the husbandman, but it invades the house, there to direct the good wife in the management of her home from cellar to attic. Nor does it stop here; it furnishes wholesome mental food for the elder members of the family in its literary departments, and timely diversion for the juniors in its juvenile departments. It is therefore apparent that the writer need not possess special training along the lines of practical agriculture to be successful in writing for the farm paper.

Although writings for the farm press should be largely upon farm topics, yet there are lines apart from the purely agricultural that have been found profitable. Some of these are descriptions of time-savers and handy devices, improved methods of work, and home tests for the purity of various substances used largely by the farmer and also by other people. The journals are always glad to get articles upon such subjects, seldom hold them long and generally pay well for them. A list of farm journals is given in Markets for Manuscripts.

LESSON NUMBER FOUR

Special Feature Articles

The "Feature Article" holds a prominent place in modern journalism. This is an article written on some special subject or person of public interest, containing information from every possible source. It is always desirable that the "feature article" should be accompanied by photos, drawings or sketches, as its value is greatly enhanced by illustration.

There is always a great demand for photographs and biographical sketches of people before the public eye. This is especially true when anything extraordinary happens to them.

Then, too, "feature articles" may be written concerning people of less note, who become suddenly prominent because of some achievement, crime, or disaster. Then the most common incidents concerning their homes, families, and immediate relatives become important.

Well written "feature articles" should find a ready sale in local, state and national journals. They may be syndicated and sold to several papers at once. When this is done the writer should take care to have them appear in all at the same time. This can be done by stating on the first page of the copy the date when it is to be "released," viz.: published.

The compensation paid for "feature articles" varies with the periodicals in which they appear, but the correspondent usually receives regular space rates of about five dollars a column for this work.

He will also usually receive pay for illustrations sent at column rates.

The student will, therefore, see the advantage of cultivating the "feature article" habit. Examine large dailies, and especially the Sunday editions for "feature articles."

LESSON NUMBER FIVE.**Correspondents at Great Centers of Power.**

Most of the great metropolitan papers, such as the San Francisco Examiner, the Chicago News, the New York World, and the Boston Globe, maintain special correspondents not only in their state capitals, but also in the national capital at Washington.

These men are usually selected from the paper's staff, and appointed because of some special achievement in their work, or because of a particular aptitude or qualification for this important position.

The successful correspondent at Washington must be a man of wide experience and acquaintance with men. He must know history and be thoroughly conversant with the political leaders and life of his time. He must be a ready and versatile writer, persevering, broadminded and diplomatic. The salary of a Washington correspondent usually varies from \$50 to \$250 a week.

The duties of the correspondent at the state capital are of a similar nature. He is to represent his paper not only for its reading constituents, but also before the legislators at this center of power. His reports and comments on the proceedings of the legislature will give him influence and standing at that center, if he work and write wisely. They will also be widely read throughout the state, and if his influence be in the right direction it may be a greater power for good than that of any legislator in the state.

LESSON NUMBER SIX.**Traveling and Foreign Correspondents.**

The traveling correspondent may be a domestic or a foreign representative of his paper. He is usually appointed by the managing editor because of some particular aptitude for this position. He must be prepared for difficult assignments at home and abroad. He must be willing to win by grit and to "live in his grip." He must be prepared to render a write-up on important people and events in widely different parts of the world—to report a disaster in Italy or a peace conference at The Hague.

A knowledge of stenography and photography will greatly enhance his usefulness. His salary ranges from \$30 to \$60 a week, and expenses.

The foreign correspondent is usually a man of experience and recognized literary ability. He, too, must possess tact and a diplomatic mind. His salary ranges from \$50 to \$250 per week.

The war correspondent may be both a traveling and a foreign correspondent, for he must be prepared to "follow the dogs of war" wherever they are let loose. His duties are difficult and dangerous in the extreme, for he must often be in the thick of the battle. Nevertheless this position has its charms for adventurous spirits and requires the highest degree of ability and resourcefulness. His salary is usually from \$40 to \$200 a week.

LESSON NUMBER SEVEN.**Some Don'ts From a Managing Editor.**

For the benefit of my students I have received the following negative instructions from the managing editor of the largest daily published on the Pacific Coast, similar to those given to all his correspondents.

"Don't describe local characters in such general terms as prominent in society, a leader in the financial world, a well known merchant: tell what their association is, or omit description entirely; if they are well known to say so is surplusage.

Do not say 'At the corner of Market and Sutter streets'; at Market and Sutter streets is sufficient.

Do not coin titles for unimportant positions, such as Motorman Smith, Operator Brown, Agent Henry; after you tell who the man is use his name without a handle.

Do not describe persons as 'old' or 'aged' unless they have passed more than their three score and ten.

Never refer slightly to nationalities, localities or creeds.

Never try to use a literary quotation unless you are sure of its accuracy.

Do not use 'ex-'; say former governor, former mayor, former convict, etc.

Do not use officer when referring to a policeman; use Policeman Smith, and capitalize Policeman when used as a title.

Do not use slang. Do not say 'crook,' 'dip,' 'put the bracelets on.' Other persons than "Billy the Kid" read the paper, and all persons are not so well versed in the language of criminals as some reporters.

Do not say an 'old pioneer.' The word pioneer carries the idea of age. The same rule applies to veteran.

Do not say 'colored man.' Negro or negress is correct. Never say 'colored lady.' "

✓ Do not say ‘a young man of nineteen,’ for an obvious reason.

~ Do not say a dead man ‘leaves a wife.’ She is his widow.

Do not crack jokes in a straight news story, or step aside from serious facts to be ‘smart,’ unless you know how.

Do not say ‘on the street.’ A dog fight happens in a street, and John Smith lives in Oak street.

Do not say ‘Mrs. Dr. Smith,’ or ‘Mrs. General Stewart,’ unless Mrs. Smith is a doctor, or Mrs. Stewart is a general.

Do not misuse ‘quite.’ Quite means wholly, and to say ‘quite a little,’ is as absurd as ‘a number of.’

Do not say ‘claim.’ A man can ‘claim’ his hat, but he cannot ‘claim’ that his hat was stolen.

LESSON NUMBER EIGHT.**Where to Find News.**

It is quite as important to know where to find news as to know what news is desired.

The man with "a nose for news" can find it anywhere. Yet there are some places where more and better news can be found than at others.

In cities as well as in small towns, the ministers are valuable allies of the newspaper men. Every time the minister performs a marriage ceremony he is required by law to make a report to the Board of Health, or some state official, giving the name, age, residence, and previous condition, whether unmarried, widowed or divorced, of each person he marries. His reports are kept from the general public, but some of them, in roundabout ways, get into the newspapers.

The physician is also a helper of the newsgatherer. He must make a report every time he is called to attend a person suffering with a contagious disease; whenever one of his patients dies; whenever a case of murder, suicide or attempted suicide demands his attention, or when he assists at a birth. He may be as secretive as he likes, but he cannot keep his report away from the newspapers.

An undertaker gives information for the correspondent as regularly as he is employed to prepare a body for burial. Before he can touch the body he must carry to the Board of Health a physician's certificate giving the cause of death. If the certificate is deemed satisfactory by the authorities, a burial permit is issued to him, which he must show at the cemetery before the interment. Every report that the undertaker makes is available to the newspaper correspondent.

In small towns the different organizations, including churches, lodges, boards of trade, improvement societies, literary and social gatherings, are all centers of interest to the correspondent.

In large cities the places to be watched regularly by newspaper representatives are as follows:

Police Headquarters.

Police Courts.

Coroners' Offices.

Supreme Courts.

City Hall, including the Mayor's Office, Aldermanic or Supervisors' Headquarters, City Clerk's Office and County Clerk's Office.

At the Coroner's Office, which is open day and night, the newspaper man learns of murders, fatal accidents, sudden death, suicides, and attempted suicides, assaults, accidents which promise to lead to death, and cases of malpractice which threaten trouble for several people.

The civil cases in the Supreme Court are always prolific of news. The reporter has access to the records, but frequently the information which he gets from lawyers and other attendants will put him on the track of more valuable information. Divorce cases are always productive of newspaper material, and sometimes furnish the writer ample employment.

News of the city government is found at the City Hall, and the wise correspondent will be constantly looking out for special meetings.

From the County Clerk's Office he will get information of business failures, the filing of judgments, the recording of mortgages and numerous other matters of a similar nature.

Then there are the other courts of the city, with the Grand Jury rooms to be visited:

The District Attorney's Office, the Post Office, the waterfront for shipping news, Police Stations, Board of Health Headquarters, Park Department Headquarters, Fire Department Headquarters, Public Hospitals, Leading Hotels, County Sheriff's Office, City Treasurer's Office, Tax Collector's Office, and half a hundred other places are to be kept under the eye of the enterprising newspaper man.

LESSON NUMBER NINE.**How to Send News.**

Send news by telegraph when it is of sufficient importance, except matter of just as much interest one time as another, and which no other newspaper is likely to get. The mails will do for that, and for special stories for Sunday, or other than regular news editions.

When the correspondent gets hold of a good piece of news he frequently sends a "query" to his paper, something like the following:

"Catastrophe, twenty-five persons killed, fifty injured; how much?" The telegraph editor wires back the number of words desired and the correspondent sends in his message. Such queries, like new articles, are sent "collect," the paper bearing the expense.

It is necessary for the correspondent to be alert on such occasions, for if he does not telegraph the office some one else may. Anyone who comes into possession of a piece of news, which he thinks is not likely to be widely known, is at liberty to send queries to as many papers as he desires, without fear that he will be required to pay for them. No reply to a query from the editor means that he does not care for the story offered.

Messages should be sent after 6 p. m., when convenient, to take advantage of the lower night rates. Should a correspondent get wind of an important piece of news when the operator is about closing the office for lunch or for the night, and refuses to take the message, there is but one method to pursue, and that is always effectual. The correspondent need only write a message to the nearest superintendent of the telegraph company, reading like this:

"Have thousand word order San Francisco Examiner, operator refuses to send," and pass it over

the counter with cash for payment. Invariably the operator will undergo a change of heart.

When sending a story by mail, as in the case of feature articles for the Sunday issue, use a large envelope, properly addressed. Write "News Matter," on the lower left hand corner, and see that your name is written both at the top of the first sheet of the article, and at the close of the last sheet. State in an enclosed note that the story is submitted for acceptance at the regular rates.

If, however, you desire the manuscript returned, if unused, mention the fact and enclose sufficient postage.

LESSON NUMBER TEN.**How to Write Up Notable Occasions.****Weddings.**

Give full names of the bride, the groom, the officiating clergyman and the parents; also the best man, maid of honor, or matron of honor, bride's maids, ushers, ring bearers or flower girls. State the date, place and hour of marriage; also whether reception follows, and where the newly married couple will reside.

The names of out-of-town persons of distinction and any other notable people present may well be given. The larger the personal element introduced the wider will be the local interest of the story.

If the bride or groom is especially well known, or the wedding is a fashionable event, further details should be added concerning the dress of the bride and bride's maids. Engagements should never be reported till publicly announced, or the parties signify their willingness for such publicity.

Deaths.

When it is necessary to report full details of deaths give full name, age and occupation of the deceased, with cause of death, date and place of funeral, name of officiating clergyman, and place of interment. Also, if desirable, give a brief sketch of the life, without eulogy.

Funerals.

In reporting funerals review briefly the details of the death, for the benefit of those who may not have seen the notice of the funeral. Give name of officiating clergyman and pall bearers, also place of funeral and burial, with a reference to notable people present, floral tributes, and any organization or societies represented.

Accidents.

Accidents resulting in the loss of life, serious injury of people, or destruction of property should be fully reported. The names of people involved should also be given.

In casualties personal details concerning the unfortunate should be given, including names, addresses, occupations and family connections. Also give the name of any society with which they were connected.

Fires.

Full details concerning buildings consumed should be given in the reporting of fires, their location, ownership, and value, together with the amount of insurance on each and the names of the companies insuring.

LESSON NUMBER ELEVEN.**Technical Terms in Press Work.**

Every trade and profession has a language of its own. The doctor, the lawyer and the minister frequently use terms which are "all Greek" to laymen in the other walks of life. So with press work and the publishing business in general.

Before the student of journalism can follow intelligently that vocation, it is exceedingly desirable that he should become acquainted with the following technical expressions:

A "head" is the subject of the article standing at the head of the column. In the books of the office each head is designated by a number, ranging from a single line, single head column, to a head extending clear across the page. These heads are referred to in the office as single (column) heads, double heads, triple heads; while those especially large are called "scare heads."

To "feature" is to give an article special prominence or significance.

The "lead" to a story consists of the opening paragraphs.

"Strings" are the clippings kept by the correspondent to be submitted when monthly payment is due.

Linotype or typesetting machines are all designated as "machines."

"Solid matter" has no leads (metal strips) between the lines. Leaded matter has one lead between the lines, double leaded matter two, and so on.

Indented matter is so set to leave white space on one or both sides of the type.

"Forecasting" is writing up articles or biographies in advance of the events which might make them desirable.

"Special" is frequently written on a story sent

by mail or wire to designate it from the Associated Press or syndicate articles.

The "date line" is the opening line of a story giving the name of the town from which it is sent, and also the date of sending.

"Thirty" is a term used as the close of a dispatch, and sometimes by editors in sending matter to the compositor, to signify the end.

"Kill" means to throw out matter already in type.

"Railroad" means to rush matter through without the usual precautions against typographical errors.

The "forms are down" in a printing office when they are ready for printing.

A "stick" is a typeholder, and the term is used to designate the number of lines held in the hand of the compositor.

A "pi-line" is cast by a linotype and indicates an error.

A "run" is the territory covered by a reporter.

A "scoop" is a story published exclusively by one paper.

"Time copy" is applied to clippings and other matter kept on hand for filling purposes and emergencies.

"Release" is the term used by the correspondent to designate when the article is to be published.

LESSON NUMBER TWELVE.**A Valuable Secret.****Revealed by a Practical Newspaper Man.**

It is always helpful to the student of journalism to receive practical suggestions from men who have won distinction in the profession. The difference between success and failure in any calling may depend upon little things apparently too trivial for consideration. But nothing is trivial to the man who knows how to use every factor and force for the accomplishment of his purpose. So the following suggestions from a practical newspaper man of long experience, who reveals one of the "tricks of the trade," may be invaluable help at some time.

"The tendency of local correspondents is to send in too much. This is frequently due to the nearness of the news. The elopement of the village barber with the blacksmith's wife may create a tremendous sensation at home, where everybody knows all the parties and the story may be worth columns in the local paper, but the people of the metropolis, who do not know anybody connected with the case, and who have been surfeited with stories of elopement, do not care a rap to read it. Any little trivial act of your congressman, or state senator, with whose name they are more familiar, is better news for them.

"Right here is a good place to tell a little trick by which skillful reporters often add interest to news that otherwise might go. Take the case of the elopement just suggested. If you can ring in the name of some well-known person connecting him in some way with the case, you may save an otherwise uninteresting story.

"For example, if the blacksmith's wife used to be the congressman's housekeeper, or if the barber once saved the senator from drowning, don't fail to get in such facts. Sometimes they may be farfetched

and yet so connect the well-known name with the case as to make it the most important news factor of the story. If you cannot drag in a prominent person's name, possibly you can connect some historic spot with it. If the elopers met under a tree where a famous duel was fought, or if they were last seen crossing a historic bridge—inconsequential things, yes, but they make the one necessary impression on the distant reader's mind."

LESSON NUMBER THIRTEEN.**How to Write a News Story.**

Newspaper stories differ from all other forms of literature, in the fact that they are news stories. But while they differ from all other stories they are practically the same in form of construction in all papers.

Instead of a plot and a climacteric scheme as in fiction, the newspaper story gives all the facts in a few brief sentences. It gives the news in the story, and then builds the story about the item. The news is the staging; the story is the structure. It is taken for granted that the people want the news first, and then a story about the news. Thus they can scan the opening paragraphs of a story and glean all they want of an item or event, if it is not particularly interesting to them. If it is of interest they read the whole story.

The average news story might be analytically divided into the following divisions:

First—The introduction, giving the main points of the story in brief—the event, when it occurred, what happened, and the people concerned.

Second—The cause; why the event took place, the contributing features and the reason for the happening.

Third—The effect; the results of the event and the attending circumstances—the theories, opinions and incidents connected with the story.

To give the student fuller information upon this important subject I cannot do better than quote the words of an acknowledged authority.

Writing a Newspaper Story.

John L. Given of the New York Sun says:

"The articles printed in the newspapers—the editorials excepted—can be divided into two classes. First, there are stories that deal with pure news, accounts of fires, accidents, business failures, elec-

tions and a thousand and one other phases of life. These must be printed; the public demands them, and it is to supply the demand that the newspapers exist. The second class is made up of what are generally called human interest stories, stories that are printed not so much to convey information as to furnish amusement, arouse sympathy, or merely to entertain.

The Two Rules.

"There are only two rules that can be employed in the construction of a newspaper story, and even these fail in application in a great many instances. It is with pure news stories that they have to do. The first is: 'Always begin your story with the most important fact;' the second is, 'Take up the various incidents in the order of their importance, reserving unessentials for the last.' Both the rules are in force in every newspaper office in the land, and it is highly important that the beginner keep them before him.

"Remembering the two rules for writing, the young reporter need only turn to a high-class city newspaper to see how they are applied.

"The stories that appear in the papers may be accepted as good examples, or at least as examples that have passed the scrutiny of a city editor, a copy reader, and a managing editor, or a managing editor's assistant."

LESSON NUMUMBER FOURTEEN.**TURNING TIDINGS INTO GOLD****How to Make Newspaper Correspondence Profitable.**

One does not need a college education to become a successful newspaper correspondent. Any intelligent person with common sense and a willingness to work may succeed in this vocation. Two things, however, are very desirable if not indispensable, namely, instruction and experience. We can furnish the former, you must have the latter.

Especially is instruction desirable to save the student from dear experiences in marketing his news. There are two ways of sending news to a paper distant from your own town—by letter and by wire. Much of the news published by the large dailies is received by telegraph. Some of the papers, like the Hearst dailies, have their own private lines to distant portions of the world, and thus receive advance information concerning notable events.

Communications by wire are called specials. Many communications by mail are termed specials also. Such articles are always accompanied by a date line, preceding the first paragraph. Such specials command good financial returns, and are usually paid for monthly. At the end of the month the correspondent sends in his bill for all specials and other matter furnished the paper and receives a check to cover the account.

Syndicating News.

An important news item may also be "syndicated"—sent to several papers at the same time. For instance the correspondent for the San Francisco Call residing in Sacramento receives information of some important measure to be adopted by the state legislature in that city. Instead of sending the item to the Call only he also sends it to the Examiner and Chronicle to be published the same morning. Thus

instead of receiving pay for one item from one paper he receives a check from three different papers for the same article.

Most papers pay \$5.00 a column for news, but the largest papers in the country like the New York World pay \$7.50 or \$8.00 a column. Newspapers in small cities pay from one to three dollars a column for news.

LESSON NUMBER FIFTEEN.**The Journalistic Critic.****How to Write Criticisms on the Drama, Music,
Literature and Art.**

The field of dramatic criticism is very attractive to the student of journalism. The dramatic critic must mediate between the performance and his audience. In its last analysis the criticism becomes self-analysis and is subjective rather than objective.

The critic must be constantly asking himself: "Is it good?" "Is it true?" "Is it right?" He must possess practical knowledge of the technique of the drama and also the principles of dramatic art. For this reason he should read the masterpieces of dramatic production and become thoroughly acquainted with the best dramatical material of the day. The dramatic schools will furnish him with practical knowledge of the principles of dramatic expression. Or. he may read books on the subject and supplement his information by visiting classes in dramatic expression.

Then, too, he should study the best plays of the day and master the technique of play writing. The public libraries usually have a number of good books on the subject. In addition to these books he may read to his advantage such journals as "The Dramatic Mirror" and other dramatic journals mentioned in our list of "Markets for Manuscripts."

The dramatic critic should not only be able to state whether the production which he witnessed was good, but also to tell why it was good. He should be able to so analyze the play as to reveal its weak and its strong points.

Moreover, the critic must not only be able to judge accurately concerning the merits or the demerits of a play, he must be able to reflect the opinion and sentiments of his readers. He should not be slow to censure defects which he may discover nor should

he fail to be frank and honest in all his conclusions.

In rendering his criticism he should consider the production as a whole. Then he should note its effect upon himself and others. His ability to read the thoughts and interpret the feelings of the audience will be of great assistance in judging of the impression made by the production.

He should consider the authorship of the play, the way in which it is staged and the manner it is acted. These features carefully analyzed, coupled with his own feelings and the impression of the audience, will enable the critic to write a story just and convincing.

The problems of the musical critic are essentially those of the dramatic critic. This position can best be filled by a man or woman of musical training, supplemented by constant reading on current musical productions. The critic should be a student of musical journals and have his ear attuned to the best productions of the day. Moreover, he should be able to transfer his impressions and the feeling of the audience to his readers through a well written report.

The literary critic must not only have received a reasonable literary training, but he should also possess the literary instinct. He, too, must keep abreast of the literary productions of the times. He must be able to tell why certain books are worthy of wide circulation or should be ignored as time wasters or vicious enemies of society.

The art critic has a pleasant but not always an easy task. He must be schooled in the essentials of art, possess something of an artistic temperament and also the ability to write a convincing account of what he and others see and feel. He may study books on how to judge of art productions to good advantage, but he should be able to catch the heart throbs of those who see and think and feel, in order to give a good account of his stewardship.

Bear in mind that the critic in any branch of newspaper work should be so sure of himself that he may speak with authority. The fulfillment of the duties of a critic in a strong and faithful manner will bring as a reward satisfaction and the adequate remuneration of the faithful worker.

LESSON NUMBER SIXTEEN**Journalism and Authorship.**

By Frank A. Munsey in Munsey's Magazine

The great thing in journalism is to have something to say, and, to the man or woman that sees things, the world is full of interesting themes. Style is of minor importance; it is the garnishing of the dish, not the food itself.

The style that means most is that which comes from a man's own soul. Every one who cuts any figure in life has his own individuality, and it is this very individuality that gives character to style and lifts it out of the rut of the machine-made stuff. No man gets very far with the public who squares his work to the slant of other writers. —

We receive for our magazines an average of three thousand manuscripts a month of one kind and another. Ninety-five per cent of them are copies in style and form and atmosphere. They are colorless imitations.

The essential thing in good literature is to have something to say, and to say it simply and clearly—to say it with courage and conviction, and in your own individual way. Put fancy into it, put intensity into it, put honesty into it, and you will come pretty close to producing something that people will wish to read.

The best way to tell your story is to plunge right into it, and let the atmosphere take care of itself, which it is sure to do in good time. The closer you can write to the way you talk, or the way you should talk, the closer you will come to interesting the reader and to attaining a good literary style.

If you try to be literary, you will be nothing; if you try to be simple and direct and earnest, you may be literary.

You can not produce literature with the compass and the square. Neither can the chemist give you a formula for it. It is not a question of so much atmosphere with certain other ingredients to a given

quantity of idea. Literature must be in the theme itself as well as in the handling. You can not write poetry about a rotten log or found literature on a cow pasture.

The Great Field of Fiction.

The great field today for writers is fiction. There is not half enough to go around. Publishers all over the world are reaching out for both short and long stories. Good ones are extremely difficult to find. Prices have gone up and up, but the supply does not begin to equal the demand.

Our people are voracious readers of fiction. Nothing appeals to so wide a class or gives so much pleasure. Love, romance, mystery, adventure, will never lose their charm. They are as fresh today with the human heart as they were in old Pompeii and countless ages before.

I wonder that more do not take up fiction as a life-work. There can be no more attractive occupation. Indeed there are few so fascinating, and there is no training that so well fits a man for strictly literary work as that of journalism. A few years of newspaper reporting and experience in the editorial room are invaluable assets to the story writer and the novelist.

The writer's calling has an elevating effect on him. He is all the while dealing with letters. He is in the field of knowledge, and necessarily associates with men of education. Association is one of the most potent forces in life. No man is so strong that he is exempt from its influence. The atmosphere of the editorial room and the library, and the associates one meets there, unconsciously quicken the intellect. Skill at the forge and in the shop is hidden from the public eye. It attracts little attention and is known only in a narrow circle. The same degree of skill in journalism places a man well before the public. With the artisan it is more a matter of hand skill than of head skill. Literary work makes a man grow upward. We grow as we think and work.

LESSON SEVENTEEN

How to Succeed as a Journalist.

By Chas. H. Taylor, Editor of Boston Globe.

How to succeed in life is a very hard question to answer. I think that hard work has been the chief reason for success in the lives of most men and women.

The best rule for success in life that I have ever found is to do a little more than is expected of you.

Whatever your position in life may be, whether in an office, factory, store or workshop, under any and all circumstances, do a little more than is expected of you, and you will never be overlooked, be the establishment large or small.

In my own case I owe my entrance into journalism wholly to the fact that I was industrious and willing to work. I naturally had that ambition, hence I do not state it as a quality for which I am entitled to any great credit. I was employed as a boy in an office where I had very little to do, and got very little for it, to-wit, \$1.50 a week. A schoolboy friend of mine was at work in a Boston newspaper office, where he had to work through the day and four nights in the week until 10 or 11 o'clock. For his services he was receiving \$3 per week. As he was always groaning because he was overworked, and I was complaining because I did not have enough to do, I proposed to him that we exchange places. I introduced him to the firm for which I worked, and then went and applied for his position, and secured it. I worked long hours then, and did for many years afterward. For all kinds of success one has to pay a price equal to the result.

One of the most successful men I have ever known won his position and a large fortune because he possessed certain qualities which would have attained success in any profession or occupation. He possessed industry, ambition; he was economical; he

was honest and truthful, and he was always just and helpful to others.

To succeed in journalism one needs about the same qualities that are required in the other professions, or most any kind of business. Men who are born journalists, like those who are born physicians, or poets, or preachers, or mechanics, or great traders, find it much easier to succeed than men who have not great natural aptitude. Journalism offers three distinct careers, a literary, a business and a mechanical. Men can be trained for either of these divisions. The measure of success which can be secured depends upon the ambition, the industry and the fighting qualities of the individual. There is no royal road to success. It is hard to tell exactly what special lines of study and investigation are required for each of these divisions. Men who have natural qualities and special tastes will easily excel in that for which they are best fitted. The ablest and most successful men and women will work out their salvation in their particular field.

I might sum it all up saying, as Rudyard Kipling said the other day in reply to a question by a young author as to what he should do to succeed. "Keep on trying till you either fail or succeed."

It may be, however, that when I was asked to write this article on "How to Succeed as a Journalist" it was expected that I would give some practical hints to that large class of young Americans whose ambition it is to become efficient writers for the daily press, and eventually graduate to editorial positions. That is to be sure, only one branch of journalism, but no doubt it is the one that is most attractive to young men just starting out in life. To such young men, I may offer, perhaps a few helpful suggestions.

To begin with, a young man who proposes to enter the wide, yet keenly competitive, field of reportorial and editorial work for the daily press will do well

to be quite sure that he has an aptitude for such work.

✓ The idea that I wish to convey is that the highest success as a reporter or editor is not to be hoped for by any man whose temperament and abilities are not well suited to the peculiar work which newspaper reporters and editors have to do. There is such a thing as the "journalistic temperament." There is such a thing as "the nose for news," by which term is meant a quick, practically instantaneous appreciation of what is news, and how much value one piece of news has when compared with another piece of news that comes in at the same time. This faculty of knowing what news is, and of weighing its relative value and importance, is closely allied to another equally necessary, namely, the faculty of seeing where a good piece of news may be dug out and brought to the surface right in the nick of time, when it is most interesting and valuable.

It requires a broad and comprehensive mental taste to be an efficient member of a staff of newspaper writers. Men whose minds naturally tend to some one line of thought should avoid the newspaper field, because a newspaper is a kaleidoscope, in which the topics to be written about are changing every day. Today war is the foremost topic, next week the Klondike will be at the front again, and a little later it may be that yachting or base ball will be the all-absorbing theme. Suddenly, in the fall, the scenes shift, and politics will be the staple news of the day.

Hence it follows that a newspaper writer who aims to rise to any of the higher editorial positions must have a wide range, not only of information, but of sympathy. He must be able to know something of a great many things rather than know any one thing profoundly. He must be able to switch his train of thought from one track to another suddenly, and to throw his pen with something like equal intelligence

and spirit upon half a dozen different subjects within the same week. It follows, therefore, that success as a writer for the daily press will be greatly helped by wide rather than deep reading. I do not mean by this to say that the writing journalist should know "a little of everything and nothing much," but only to say that if he is deeply read and thoroughly informed on one topic only—say on politics, for example—he will never achieve success as an all-round newspaper man.

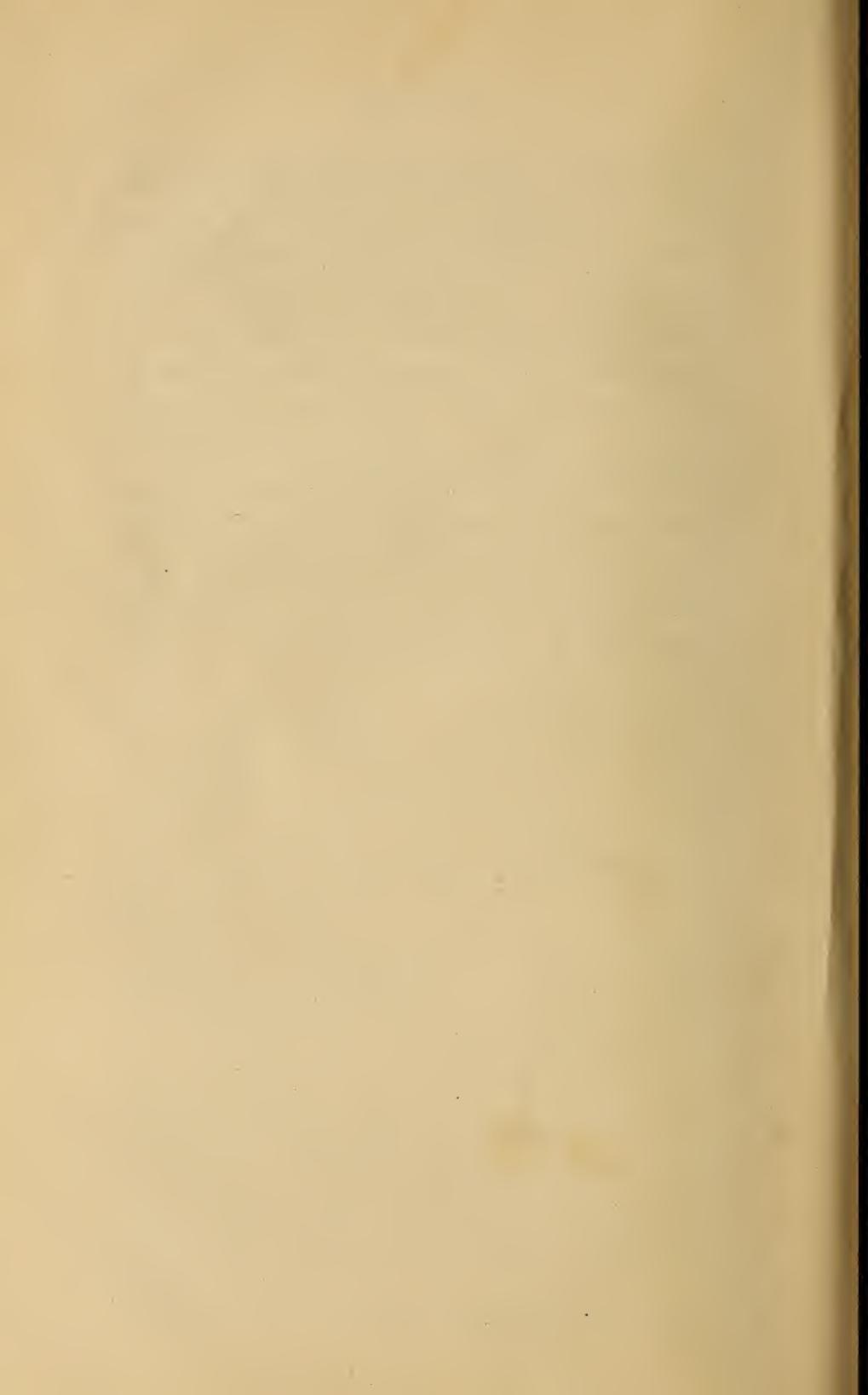
I think no young man contemplating a career as a reporter and editor will make any mistake in laying a foundation by a course of reading which will acquaint him, first with the history of his own country; secondly, with the history of his own State and city; thirdly, with the history of England, and fourthly, with a general knowledge of the present condition of the leading European nations, enough to enable him to feel that he is informed correctly as to their relative population, wealth and resources, and the general drift of their present policies in relation to other countries, and particularly in relation to our own. Twelve months of close reading, giving to it from three to four hours a day, making notes of the main points as he goes, will be well given to this preparatory work.

This is a scientific age, and he should study the popular sciences sufficiently to enable him to write an intelligent account of a new electrical machine, or a new locomotive. If he aims to become an editorial writer, then all knowledge is his proper province, and he should never consider his education finished, but should read omnivorously. It is true of newspaper writing as of everything else, that what a man does not know he can not tell, and it is only the subjects with which a man is familiar that he can readily write about with credit to himself or profit to his reader.

Beyond these things, the successful newspaper

writer needs to cultivate the art of making friends. He must learn most, after all, from men, not books. It is very important to him to gain the confidence of public men, official and unofficial—of all sorts of men and women who have news to give and information to impart. To this end he must learn the meaning of the little word “tact.” It requires tact above all things to win the personal confidence of people and obtain from them the assistance that is constantly necessary to be obtained in gathering news and preparing articles for the daily press. —

I do not know that I can say anything more of practical value to young men who intend to try their chances on the reportorial and editorial side of journalism. I may add, however, that the same solid qualities of character which help men to success in other fields of work will help them in this.



BOOK SECOND

Profitable Authorship

LESSON NUMBER EIGHTEEN

THE ENGLISH LANGUAGE

The English language is a composite tongue. In its rich vocabulary one finds words from the four corners of the earth; for the English people have penetrated all the world.

But our English of today is made up largely of Anglo-Saxon words and Latin derivatives. Among the thirty-eight thousand words in our language, about twenty-three thousand are of Anglo-Saxon origin. Among the rest there are many words which claim a Greek origin, but the large proportion are of Latin derivation.

Our stoutest and strongest words contain the blood of the hardy Anglo-Saxon race. The names of the most striking objects in visible Nature and the chief agencies at work there are Anglo-Saxon. The language gives us the names of the heavenly bodies, the sun, moon, and stars, and three out of the four elements, earth, fire, and water; to three out of four seasons, spring, summer, and winter, and to all the natural divisions of time except one, such as day, night, morning, evening, twilight, midday, sunrise, and sunset. Many of its expressions concerning natural objects are extremely poetical. To the Anglo-Saxon we are also indebted for the names of light, heat, cold, frost, rain, snow, hail, thunder, lightning, as well as most of the objects which form the component parts of the beautiful in external scenery, as sea and land, hill and dale, wood and stream. Here also do we find our

tenderest terms and the strongest and most powerful expressions of feeling; the names of common emotions and family relations and the deepest expressions of the soul.

It is also the language of commerce and everyday business. Many of its terms are short, crisp, forceful, and as pointed as arrows from Northman's bow. In fact, our most virile and energetic language comes from the Anglo-Saxon. Our politer forms of speech, our terms of diplomacy and drawing-room expressions, have been given us by the Grecian and the Latin tongues. For these politer people of the Latin race the student need have but little concern. His chief aim should be to use words that convey thought, express ideas, and voice deep feelings; words that throb with life, breathe with power, and burn like fire. Such are not the long, high-sounding terms of Latin derivation, but the pure Anglo-Saxon words and phrases which have held sway over the minds and hearts of the most energetic people of the world.

LESSON NUMBER NINETEEN

SPELLING AND GRAMMATICAL PROPRIETY.

Spelling and grammar are supposed to be among the acquired possessions of nearly every one who entertains literary ambitions. And yet, some noted authors have won success without great proficiency in either of these directions. Both, however, are very important. If the student has never been educated in spelling he should secure some small dictionary and master its contents. He need not devote long hours to its study each day, but by taking a few pages daily for his lesson he will easily acquire valuable information in a short time. There is no better habit for any one who desires to be accurate in the use of words than the "dictionary habit." This study adds to one's vocabulary, teaches him orthography and to be particular in his use of

words. It is also a very interesting study after one has pursued it for awhile. He does not need a large "Webster" or "Century Dictionary." They are too cumbersome. The "Students' Standard," published by Funk & Wagnalls, is the best medium-sized dictionary. And their "Vest-Pocket Standard Dictionary" is, to my mind, the best small dictionary. It contains nearly all the words one needs, and is so convenient that one can study it on the cars or in any public place where leisure is forced upon him.

Then, too, every one of literary tastes should have a usable knowledge of grammar. I say usable, for there is a vast difference between knowing grammatical rules and knowing how to write. The best education in grammar is not learned from text books, but from people. Cultivated people always speak properly, though they may not know the first rules of grammar. Listening to public lectures, sermons, and addresses is helpful to the student. Also reading good books with this thought in mind, as well as association with cultivated people, will all increase the student's accuracy of speech or writing. But in addition to these helps he should have daily practice in writing.

As a foundation for the student's efforts in this direction I would call his attention to the following general principles, too often violated by people who have passed through the grammar grades in school:

I. In determining the number of a verb, give attention to the idea which is embraced in the subject, or nominative. Whenever the idea is plural, whether it be expressed in one word or a hundred, however connected, all verbs relating to it must be made to agree, not with the numbers of the word or words, but with the number of the ideas conveyed by the words.

II. In the use of pronouns the same is true. The number of pronoun must coincide with the *idea* contained in the word, or words, to which the pronoun relates, e. g., "Each of them in *his* turn receives the benefit to which *he* is entitled." "*Every* person, what-

ever be *their* (his) station, is bound by the duties of morality."

III. In the use of words and verbs which express time, care should be taken that the proper tense be employed to express the time that is intended. Even some good writers violate this rule. The author of Waverley Novels has this sentence: "'Description,' he said, '*was* (is) to the author of a romance exactly what drawing and tinting *were* (are) to a painter.'

IV. Whenever several verbs belonging to one common subject occur in a sentence, the subject or nominative should be repeated whenever there is a change in the mood, tense, or form of the verb.

V. Care should be taken in the use of the comparative and superlative degrees. When but two persons are compared never use the superlative, as in the following sentence: "Catherine and Mary are both well attired; but, in their appearance, Catherine is the *neatest* (neater), Mary the *most* (more) showy."

VI. Transitive verbs should never be used in the passive form. The best writers never say, "John *was* gone" or "The tree *is* grown"—John *had* gone—The tree *has* grown.

VII. In using the irregular verbs one should distinguish between the imperfect tense and the perfect participle. It grates on the cultivated ear like filing a saw to hear people say, "He *done* it at my request." "He *run* a great risk."

VIII. The negative adverb should be followed by the negative conjunction. "The work is *not* capable of pleasing the understanding, *or* (nor) the imagination." The following sentence is evidently faulty: "I can not deny *but* that I was in fault."

IX. All parts of a sentence should be so constructed that there shall appear to be no want of agreement or connection among them. Thus in the sentence, "If a man *have* a hundred sheep and one of them *goes* astray," we have a disagreement between

have, the *subjunctive*, and the indicative *goes*. No definite rules can be given here, but a good ear and common sense should be sufficient guide.

LESSON NUMBER TWENTY

GRAMMATICAL SUGGESTIONS

The student should avoid involved and clumsy sentences. Do not say, "The object your brother had in writing the letter," but "your brother's object in writing the letter."

Prefer "Nobody's else book" to "Nobody else's book." Prefer "The father of John, William, and James" to "John, William, and James's father;" "Why he should have suddenly renounced his faith" to "Why he should suddenly have renounced his faith."

Do not use *like* for *as*. Say, "As did Nero of old, so," etc.; not "Like Nero of old," etc.

It is awkward to say, "This is a far richer man than his brother." "This man is far richer than his brother" is better.

The *or* in whether—or may be omitted, but good use advises that it be expressed. Thus—"I do not know whether he will come or not" is better than "I do not know whether he will come."

Do not say, "No greater man or wiser *a* man ever lived," but, "No greater or wiser man."

Use *will* and *shall* with discrimination. A good rule in the choice of these words is this: "If the speaker is nominative to the verb, and also determines the accomplishment of the idea expressed by the verb; or, if the speaker neither is nominative to the verb, nor determines the accomplishment of the idea expressed by the verb, use *will*. In all other cases use *shall*. Say, "It *should* seem that he has done so"; not, "It *would* seem that he has done so." Say, "I *shall* be pleased to see you"; not, "I *will* be pleased to see you." The idea of willingness, or volition, is expressed in the word

pleased. To repeat the same idea in *will* would be tautology.

Who or *which* may sometimes, to avoid undue repetition, be used for *that*; but *that* ought never to be used for *who* or *which*. After personal pronouns prefer *who* or *which*. "He *who* is wise," etc. After the conjunction *that* prefer *who* or *which*; e. g., "He said *that* the man *who* saw him," etc.

Do not say none *were*. None *was* is proper, because none is an abbreviation of no one, and therefore requires a singular verb.

In the construction of sentences be simple and direct. Three things should be observed—*purity*, *propriety*, and *precision*. Purity consists in the employment of pure English words, and English idioms. Propriety in writing consists in the use of the accepted words and expressions, as used by the best authors. And precision means the writing of clear, concise statements of thought, perfectly intelligible to every reader.

The pure sentence contains no words from dead or foreign languages. The proper sentence contains no low or slang expressions, technical terms, or ambiguous phrases. The precise sentence expresses the exact thought of the author.

LESSON NUMBER TWENTY-ONE

HOW TO USE CAPITAL LETTERS

The proper use of capital letters is an indication of culture. To omit them where they should be used proclaims the ignorance of the writer, and to use them without discrimination reveals a serious lack of education.

The following simple rules will greatly assist the student in using capital letters properly:

The first word of every sentence should begin with a capital. The names of months and the days of the week should begin with a capital.

The names and appellations of Deity, as God, the Holy Spirit, Providence, and the Supreme Being should begin with a capital.

All proper names, such as the names of persons or places, rivers or mountains, cities and countries should begin with capitals.

The first word of a direct quotation should begin with a capital.

The principal words in the titles of books and all subjects should begin with a capital.

The first word in every line of poetry should begin with a capital.

The pronoun "I" and the interjection "O" are always capitalized. In fact any words especially emphatic in any title or subject should begin with a capital.

LESSON NUMBER TWENTY-TWO

HOW TO PUNCTUATE PROPERLY

Punctuation is very essential in conveying the meaning of sentences. Mistakes in punctuation sometimes work havoc with a good composition. A Mr. Sharp once engraved a portrait of a certain Richard Brothers. He sent with it a statement intended as a compliment to the subject. Imagine the surprise of the Reverend Mr. Brothers when he read the accompanying note punctuated thus: "Believing Richard Brothers to be a prophet sent, by God I have engraved his portrait."

The student will be materially helped if he will remember that marks of punctuation are used to denote inflections of the voice in reading a composition aloud, and to express the meaning of the written words. They should be used sparingly and not thrown together like potatoes in a hill, all sizes and shapes awaiting assortment.

A recent writer has wittily said on this subject: "In punctuation cultivate the period as you would cultivate

the rose. Use as many as you can without reminding your readers of a convict breaking rocks on a rock pile. A comma occasionally is all right; there is no harm in a comma but you should keep it at arm's length like a suspicious acquaintance, and never permit it to be on aught closer than speaking terms with you. As to semicolons and colons treat them as strangers."

There is some wisdom in these words. Nevertheless we must use all the marks of punctuation some time and a few general rules may help us to use and not to abuse this essential form of expression.

POINTS ON PUNCTUATION

Use a comma before *or*, when the expressions between which it occurs refer to the same person or thing. Thus: "Jones or Smith was there" (no comma); but, "Saul, or Paul" (comma).

Put a comma after a proposition forming the subject of a verb. Thus: "That he went, is not certain."

Use no comma after short and closely connected adjectives qualifying the same noun. Thus: "A good old hale hardy man."

Use a comma before a quotation closely dependent upon such introductory words as *say*, *cry*, *tell*, e. g.: The man said, "I am an American." (With such quotations, especially in brief, the quotation marks are generally omitted.) Before a direct quotation, i. e., one not closely dependent upon introductory words, such as *say*, *will*, *cry*, etc., use a colon (:). When the quotation is poetry a dash (—) often follows the colon (:).

As a general rule, the subject of a verb must be expressed in every clause preceded by a semicolon (:). But when there are several clauses or phrases marked off by semicolons, the subject may be omitted to avoid repetition. The subject of a verb may be understood before a comma.

Use a comma usually when any words of the sentence could be omitted without destroying the sentence. Parenthetical clauses should be marked off by commas.

"The King, who was a noble man, sat grandly on his throne." Also use commas to indicate any short pause or omission, but do not use them too freely.

Use a semicolon, and not a comma, in the following cases: (1) Before reasons; e. g., "Economy is no disgrace; for it is," etc. (2) Between two opposite clauses, when an adversative conjunction introduces the second clause; e. g., "Feathers swim on the surface; but gold sinks to the bottom."

A colon (:), not a semicolon, should be used when the clause or phrase which follows the remark expresses an effect, or when it is in the form of an analogy, or is a parallel to what it precedes. "He lived a noble life: he died a happy death." "The flowers bloom and wither: so it is with the life of man." In fact a colon should be considered a little period, or a substitute, which may take its place occasionally.

Ordinarily use brackets, and not parentheses, when, in a quotation, you wish to insert words improperly omitted by the author. Also when you wish to insert words omitted by yourself. "The man [Mr. James] was very rich." Parentheses could also be used in this case, and should be employed usually where extraneous words are inserted.

When both brackets and parentheses are employed, the brackets enclose the parentheses: [(—)].

Parentheses, bracket, and dashes do not affect the general punctuation of the sentence in which they are used.

A punctuation mark may be used before, but should never follow a dash.

The question mark (?) is to be used after every direct question. "I suppose, Sir, you are a clergyman?" Also after every sentence which contains a question; as, "What have you in your hand?"

The apostrophe is an elevated comma, placed over a word to denote the omission of a letter, or letters; as "John's," tho'" for though; "I'll," for I will. Plurals of two, three, etc., are written without apos-

trophe; as, "Twos," "threes." But when the figures are used the apostrophe must be inserted—2's, 3's, etc.

Words are to be hyphenated when the second substantive, expressing a compound idea, has lost or changed its accent:—shop-builder, iron-worker. The hyphen must also be put at the end of the line when a word is divided:—extraor-dinary. But the letters of a syllable must never be divided; as, ext-raordinary.

The dash (—) was originally used to express a sudden stop, or change of the subject. But now it is employed by many writers as a substitute for most all of the other marks: being used sometimes as a comma, semicolon, colon, period, etc. It is generally used in newspapers in place of parentheses, except in certain easily understood cases.

The exclamation point (!) should be used not only to express sudden emotion, but also feelings of sadness, awe, and reverence; as, "Ah me! how soon we pass!" "O blissful day!"

Marks of quotation ("—") should accompany every introduction of another author's words: inverted commas (‘) being placed at the left, and apostrophes (’) at the right of the quotation. When a quotation contains several paragraphs, inverted commas should be used at the beginning of each paragraph, but the apostrophes should be omitted after all the paragraphs except the last. The same rule applies to several stanzas of poetry in one quotation. A quotation within a quotation is indicated by single marks—"thus."

The section mark (§) is not often used, but may be employed to designate the separate sections of a composition.

The paragraph mark (¶) may be used for a similar purpose, but is chiefly employed by modern writers to designate on the manuscript where paragraphs should be made.

It is proper here to add, that every composition should be carefully divided into paragraphs, each paragraph denoting the beginning of a new subject. Long

paragraphs are tiresome to the eye and the mind. Therefore, multiply paragraphs as frequently as consistent. Be sparing with most marks of punctuation, but be liberal, not lengthy, with your paragraphs.

The student should also understand the principles of underscoring words in manuscripts. An underscore is an *emphasis*. Therefore, do not underscore words in your manuscript that you would not especially emphasize in your speech.

A single line drawn under a word indicates that it must be set by the compositor in italics. Two lines indicate small capitals. Three lines indicate large capitals; as, “*Victory*, VICTORY, VICTORY,’ I cried.”

LESSON NUMBER TWENTY-THREE

GENERAL SUGGESTIONS TO WRITERS

Never write for publication unless you have something to say. In other words be conscious of a purpose in writing.

Never write about commonplace things in a commonplace way. Some one has said that to be successful one must, “Either write new things in an old way, or old things in a new way, or new things in a new way.”

Authors as well as newspaper men should cultivate crispness and brevity. They should stick to short words, short sentences, and short paragraphs.

To avoid confusion report a speech in the first, not in the third person.

Avoid words with several meanings.

Avoid the excessive use of adjectives.

Avoid prospective use of *it*. Say, “To give is good,” not “It is good to give.”

Avoid ending a sentence with a preposition. It is perfectly proper at times, but should be rather an indulgence than a regular practice.

Avoid the excessive use of *there is*, *there are*, *there will be*.

Place emphatic words in emphatic positions: at the beginning or end of the proposition. "Coward that he was, he was forced to fight," is much stronger than, "He was forced to fight, although he was a coward."

Avoid short, "choppy" endings, which spoil the rhythm that should exist even in prose.

Avoid a monotonous final emphasis. Express your ideas occasionally in questions. Also cast your thoughts into other forms which will break the monotony of discourse.

Cultivate metaphors for the sake of brevity, and variety for the sake of interest.

PREFERABLE WORDS AND PHRASES

Prefer approve to approve of.

Prefer aside to apart. "He took me aside." "He took a clock apart."

Prefer arise to rise. "Greece arose from her ashes."

Prefer begin to initiate.

Prefer begin to commence.

Prefer become to grow—"He becomes rich and wise."

Prefer come into collision to collide.

Prefer believe to think—"I believe it so."

Prefer body (dead) to corpse or remains.

Prefer buy to purchase.

Prefer coffin to casket.

Prefer controverter to controversialist.

Prefer dwell to live or reside.

Prefer enlarged to dilate upon.

Prefer forbid to prohibit.

Prefer forward, backward, toward, to forwards, backwards, towards.

Prefer graceful to elegant, when speaking of the body and its movements.

Prefer Hebrew to Jew, when speaking of the race.

Prefer house to residence.

Prefer inform to advise (in letters, etc.) Advise has a double meaning.

Prefer kinsman, kinswoman, kinsfolk, to relative, relation.

Prefer last two weeks, last two months, to past two weeks, etc.

Prefer lenity to leniency.

Prefer loose to unloose.

Prefer leading article or leader to editorial.

Prefer lengthwise, sidewise, to lengthways, etc.

Prefer the morrow to tomorrow (as a noun). "The morrow will suit me."

Prefer the months by name to ult., próx., inst.

Prefer oneself to one's self.

Prefer oversee to supervise.

Prefer offensive to obnoxious.

Prefer ordinal numbers to cardinal numbers at the heading of letters. Write March 24th, or the 24th, rather than 24.

Prefer rich to wealthy.

Prefer railway to railroad.

Prefer seeming to apparent.

Prefer say to remark or observe (to remark and observe mean to notice).

Prefer station to depot.

Prefer truthfulness to veracity. (Veracity should be applied to persons only.)

Prefer thus to so. (He does it thus.)

Prefer various or diverse to different. (Different should be confined to the meaning of differing from.)

Prefer vacant to empty, of buildings uninhabited.

Prefer would rather or should rather to had rather.

Prefer with reference to, to in reference to.

In general prefer short words and phrases to long words and phrases, simple sentences to involved sentences, and plain language to fine writing.

For variety in expression I would advise a careful study of the dictionary, with special reference to the different shades of meaning in words. Also the study of some good book of synonyms. A very good and inexpensive work of this nature is Conklin's "Synonyms and Antonyms," published by David McKay of Philadelphia.

How to Write a Short Story

LESSON NUMBER TWENTY-FOUR

THE SHORT STORY

The short story is the most popular form of fiction today. Nor is it of modern origin. The legends of ancient people, the stories of the Old Testament, and the tales of the wandering wise men of the East, all bear record of the antiquity of this form of fiction.

But the short story in its modern form has become especially popular during the last quarter of a century. Edgar Allan Poe and Nathaniel Hawthorne were the first authors in recent times to place emphasis upon short stories. Both of these authors were master workmen in the art of short story construction. But the special popularity of the short story has come to the front in our own time. The multiplication of modern magazines, and the special Sunday editions of the great daily newspapers, account largely for the wave of popular interest in this form of literature.

Then, too, short stories are in keeping with the demands of our rushing age. People must have something to read, but they haven't time to wade through a lengthy novel. The long-sustained story is also too great a strain upon their over-worked minds. Therefore, the short and complete story meets their hearty approval. Nor has the wave of the short story's popularity reached its height, for there is a growing and rapidly increasing demand for short stories, which authors and publishers have not yet been able to meet.

Here is a field for every aspiring wielder of the pen. Those who would not dare attempt anything so ambitious as a lengthy novel may try their growing wings in this shorter flight.

It is also a more profitable field for the average writer. An author is often paid as much for a short story as he earns from the copyrights of a novel, and it costs him less than one-tenth the labor.

LESSON NUMBER TWENTY-FIVE

HOW TO CONSTRUCT A SHORT STORY

The principles which underlie the construction of a short story are practically those which give shape to the more ambitious novel: for the short story is really a novelette. Every work of fiction, long or short, depends for its charm and power upon one of three elements, namely: the characters, the plot, the setting.

There must be certain persons, doing certain things, under certain conditions. The author simply tells us about these people, and what they do under these conditions.

The wise author creates vivid characters and starts them into action. The masters of fiction knew how to beget real men and women, and to make them march toward events, with the earth beneath their feet and the sky above their heads. The record of that march is the story which holds our interest, when it is well told, whether it be long or short.

THE CHARACTERS OF A STORY

Let us consider the first potential element in the construction of a story—the characters. The charm of some stories is entirely in the picturesqueness and uniqueness of their characters. Such might be termed character stories. But the characters must be strong or original indeed if they are to be the chief charm of the story. Especially is this true of the short story. Here we haven't time to become acquainted with apparently commonplace and uninteresting characters. To be sure, they may be made interesting in a more lengthy narrative. But who would wade through "The Newcomes," or "The Antiquary," until he became acquainted with the characters, if he did not have faith in Thackeray and Scott, and believe that they knew their business?

In the words of George Eliot, "These commonplace people have conscience, and have felt the sublime prompting to do the painful right." But such charac-

ters seldom have a place in the short story. It takes us too long to appreciate them.

The writer of the short story, therefore, should usually choose picturesque, and not colorless characters.

If he is writing a love story it must not take too long for the hero and the heroine to become acquainted. They must soon begin their decisive battle.

But the author of the short story need not depend upon character-drawing for effect. If his plot be sufficiently entertaining, comical, novel, thrilling, the characters may be commonplace, and yet the story remain a work of art.

The same may also be true if we turn to the third element of effect in fiction; namely, the circumstances or events enveloping the characters and action of the tale. Such is the nature of the short story that both characters and action may be almost without significance, providing the atmosphere—the place and time and background—is artistically portrayed.

But to realize this the author must step out of the beaten paths for the setting of his story. Let him discover a new corner of the world, and all the world will run to his corner to see what it contains. The simple "Adirondack Stories" of Mr. Demming and Mr. Murray have local settings which make them charming. The same is true of the tales of Miss Wilkins. People read her stories not so much because they care for her characters, as to get a good breath of "New England air."

A HAPPY BLENDING OF THESE ELEMENTS

Many writers of the highest rank avail themselves of all three of these modes of impression. In Bret Harte's "Luck of Roaring Camp," Aldrich's "Marjorie Daw" and Kipling's "The Man Who Would Be King," all three of these elements are happily blended, making a work of art whose charm defies analysis.

THE STRUCTURE OF THE STORY

Every story, like an architectural structure, must be

builded according to a plan. The architect who works without plans will soon have to plan for some other kind of work.

So the literary artist must plan his work and work his plan if he would succeed in his vocation.

The first thing for him to do is to select his subject. This may come as an inspiration, or it may be carefully selected from a number of themes. In all probability each subject will come in a different way.

He must next take into consideration the matter of economy. How few characters, not how many, must be his first consideration. And then, how to compact his material, will also demand attention.

He will next select the point of view, from which to tell his tale—whether he will depend for interest upon the characters in the story, the action of its movement, or its setting.

Or again, whether he shall not try to strike the happy medium between the greatest economy of means and the utmost emphasis. In any event to conserve the emphasis, he must, in planning the narrative step by step, be guided by the principle of emphasis in all its parts.

Above all things the author should be perfectly natural. He should build according to a pattern, but it must be his pattern, and it should not cost him great effort to tell the story, for it should tell itself.

LESSON NUMBER TWENTY-SIX

PREPARING AND WRITING THE SHORT STORY

Before beginning the story the author should outline his theme very carefully and should see the end from the beginning. In order to do so, of course, it is necessary that each step be carefully prepared and that the frame of the structure be clearly constructed. To assist the writer in this important preparatory work, I would suggest the following general plan:

INTRODUCTION

The opening sentence should be clear, crisp, and full of appeal. It should grip the attention of the reader and if possible suggest what is to follow. Above everything the interest of the reader must be aroused. This may be done by

1. A statement of a strange happening.
2. A general experience appeal, something to be said or suggested that may remind the reader of something in his own life and experience.
3. Some statement of a character which shall hint at something interesting to follow.
4. An act or saying of a character perhaps not fully understood by the reader but which will be revealed by further perusal of the story.
5. A strong suggestion of what may take place under certain circumstances, something that shall cause the reader to think he knows how the story will end and yet leave him in doubt with a keen desire to learn the outcome.

DEVELOPMENT

The characters of the story will determine its atmosphere.

New traits of character should be revealed as the story progresses and expressions peculiar to locations should lend color to the story. Put contrasting characters and passions into the development.

Reveal the thoughts and minds of the characters by their outward actions.

Make the motive for action in the case of the leading characters exceedingly strong, but keep the reader guessing as to the outcome.

Use indefinite information to arouse the reader's curiosity, but do not hold him too long in the air.

Suggest what the ending may be, but do not lead the reader to suppose that you yourself know the outcome. Give him to understand that most anything may happen.

Give the proper proportion to each incident. Do not pad your story too freely with descriptive passages.

Let the speech of each character and each sentence lead onward toward a definite end. However, you need not take a straight course toward the goal. The way may be a circuitous one and yet the traveler must be assured of reaching the goal at last.

Do not run too rapidly toward the climax. Occasionally tarry a little and hint that something unforeseen may happen.

Occasionally bring in an alternate prospect near the climax, leaving the reader to wonder in which path the story will run.

CLIMAX

Approach the climax with great skill, though sometimes slowly, but hit the bull's eye with all your might when at last you let the arrow fly. When you ring the bell do not fire again. Your story is told. Your work is done.

Just the themes to choose and how to begin the story, how to clothe and develop it from point to point until it becomes "a thing of beauty and a joy forever," each student must decide for himself. However, all these things and everything pertaining to the writing and selling of the story are thoroughly taught in our extensive course on short-story writing. This is a correspondence course in which the student has his stories and lessons corrected and criticised. It is possible to teach the subject thoroughly only in such a course, for in this course each student receives the personal attention of experienced instructors.

LESSON NUMBER TWENTY-SEVEN

HINTS TO SHORT STORY WRITERS

Infuse a live element into every story. If in a story of 3,000 words you have one situation that will tingle the nerves and cause the heart to throb, a situation that will cause the reader to take a more lively interest in the joys and sorrows of the creatures of your imagination, you have the elements of a good story.

In telling a story get at its heart at once. Strike the keynote at the beginning. Have action at the outset and continue it to the end. The short story has but little room for descriptive work, and still less for preaching or moralizing. Let your characters explain themselves and tell their own story.

Do not make a short-story too long. It is rare that any publication cares for a story of more than 6,000 words. This will make about eight pages of the average magazine, without illustrations, and considerably more with them.

Household and domestic journal stories may run from 1,500 to 5,000 words. Literary weeklies may use from 2,000 to 3,000 words. Syndicate newspapers use stories containing from 3,500 words down to 1,500 or 1,000 words.

Don't overwork the tragic element in your stories. The average young writer seems to have a predilection toward the sad and tragic aspects of life. It is said that tragic stories amount to fully ninety per cent of all the fiction offered for sale. It is not strange, therefore, that editors are glad to get stories that show the lighter and brighter phases of human life.

Nor is it wise to tell the editor that yours is a "true story." He is not looking for fact, but for fiction. Narrative stories of fact belong in the news columns, not in the fiction department.

Young writers sometimes make the mistake of telling the editor that the story was written in a very short time, to enable him to know what a genius is budding.

He usually doesn't need to be told how little real effort went into such a story after he has glanced at it. Good stories are seldom written before breakfast or even after dinner, if that meal be taken in the evening.

It is not worth one's while to spend much time, at present, on "dialect stories." A few years ago they were quite the vogue, but today a dialect story can hardly be sold.

Facility of expression and fidelity to life are the desirable requisites now in salable fiction.

The editors of our chief periodicals are quite explicit in defining the kind of contributions desired. Thus the editor of *Munsey's Magazine* says: "We want stories. That is what we mean—stories, not dialect sketches, not washed-out-studies of effete human nature, not weak tales of sickly sentimentality, not 'pretty' writing. This sort of thing in all its varieties comes by the carload every mail. It is not what we want, but we do want fiction in which there is a story, action, force—a tale that means something: in short, a *story*."

While the Harpers outline their opinion of a desirable story thus:

1. A well developed plot.
2. Good characterization.
3. Good, vigorous English.
4. A moral tone.
5. The happy or artistic ending.
6. A well selected title, perhaps one which would arouse curiosity.

Upon the technique of the short story we can not put too much emphasis. It is asserted that a professor of rhetoric and English in one of our leading universities said lately, that the story of the future would be made up almost entirely of conversation. "Write your story as long as you please," said the professor, "then substitute conversation for description wherever you can."

Another writer upon this point has appositely said: "It is not necessary to say that a woman is a snarling, grumpy person. Bring the old lady in and let her snarl."

POINTS TO REMEMBER

Send your stories to the appropriate periodicals. Study the appended list and decide where to send your productions.

Number the pages in your manuscript, and write your name and address on the upper left hand corner.

On the upper right hand corner write the approximate number of words in the story. The ideal length is from three to four thousand words.

Do not fasten the pages together, nor roll the manuscript. Send it folded or flat and enclose sufficient postage for its return, should it not be accepted.

Should the manuscript be returned soiled, re-write it and try another publisher.

Always give careful heed to spelling, punctuation, and the neatness of your manuscripts.

Choose your titles carefully and word them euphoniously, that they may be pleasing to the eye and ear.

Be graphic in your description, but not wordy; be interesting, but not diffusive; be progressive, but not hasty; be thorough, but not lengthy, and stop when your tale is told.

How to Write a Novel

LESSON NUMBER TWENTY-EIGHT

HOW TO BEGIN

The first question which confronts the writer who aspires to long fiction is usually, "What shall I write about." Now this is not a hopeful omen, for we have been warned not to write until we have something to write about. But few of the world's greatest books have been written by authors who penned them because they wanted to write. Most fiction that is worth while was written not because the author wanted to write a book, but because the tyro felt that he must write that particular book. He wrote because the subject was in his system and a vesuvian eruption would have followed had he not opened the safety valve through the pen or typewriter.

Such a boiling, seething, furnace of hidden force, we will assume our writer to be. The fire is in his bones and will eat him up like quick lime, unless he uses his fountain pen for an extinguisher. Very well, he has chosen his subject, or rather his subject has chosen him as a channel of expression. And now another interrogation mark flashes before him like a beacon amidst the lifting fog. "What shall I write?" are the words that blaze into his consciousness—"a character novel or a dramatic story?"

One glance at the book shelves, or one visit to the movies will probably settle the question, for ninety-nine people out of a hundred are "eating up" plot stories and "passing up" character stories. All the great novelists have considered their characters as actors in the unfoldment of a masterly plot. These characters have been all the more human and attractive because they danced to the rythmatic music of the dramatic plan of the story. To be sure some great

geniuses have written masterly character stories. But it usually takes the literary charm and power of a genius to place the crown of immortelle upon the brow of the hero or heroine in a character story.

LESSON NUMBER TWENTY-NINE

PLOT OF THE NOVEL

The plot of the story never springs fully formed upon the stage of the author's consciousness. Like great rivers the plot usually has its genesis in some hidden spring that gushes from the heart of the unseen. It may start from an impression made upon the mind years before, or a simple incident may set a train of thought in motion that unfolds picture after picture in the story like the grinding out of the various scenes in the photoplay.

It is your duty as a writer to court and foster these impressions, to train and nurture them as a Burbank nurses and develops his fruit and flowers. Always keep a note book handy in which to jot down every plot germ that may cross your path or visit your consciousness. After a while you will have gathered a collection of ideas and suggestions more valuable to you as a writer than all the gems in the royal caskets of Europe. This will especially be true if you use your eyes as well as your mind. Not only see the people whom you meet but see through them and everything about them. Observe carefully and never allow anything to escape your notice.

Then whenever you are ready to begin a story the appropriate subject and idea will come knocking at your door saying "Here am I, use me and I will place at your disposal the army of ideas which I have gathered and arranged for this special purpose."

Moreover, the writer should, like the wise architect or artist be able to see the end from the beginning. In fact some success novelists write the end of their

story before forming the beginning. However it is almost always wise to plan your story step by step before you dress it in the adornment of a completed production. The literary artist should be as wise as the juggler in pigments who visualizes every detail of his masterpiece before he touches brush to canvass.

LESSON NUMBER THIRTY

SCENE OF THE NOVEL

The scene of the story must also receive careful attention. Don't travel too far afield for this important element of your production. Both in time and place it is wise to confine the scene to your own day and surroundings until your imagination has become sufficiently skilled in piloting your world-wandering aeroplane into distant lands and times. Above all things don't make your story a biography. Whether you tell your tale in the first, second, or third person keep yourself in the back-ground. Be always content to pull the strings that make the puppets dance.

The nature of the story may be grave or gay, romantic or commercial, tragic or comic, but if you wish to win the greatest prize in the race you should hitch Dan Cupid to your chariot. Remember that by far the majority of novel readers are women and most women prefer the love stories.

However, the chief concern of the writer should be to give the story strong sustained interest. This may be accomplished by a series of twists and turns that lead the reader to wonder what is around the next corner. You should make him anxious to reach the next hill crest beyond which unknown wonders are supposed to stretch in raptuous expansion.

The title of the story is also of great importance. Whether you select the name before your child is born or after it has passed through the throes of its mental birth, it should be christened with the most appropriate

and appealing name. The title of the story should also be carefully selected because it must appeal first to the editor and then to his readers. But you may be assured that the editor will read the title through the eyes of his patrons. He will also bear in mind that a good title may not only sell the story which it captions but every other story in the magazines. This title should be brief, euphonious and suggestive of the nature of your story.

LESSON THIRTY-ONE

THE CHARACTERS

The characters of the novel should receive appropriate and attractive names. They need not be high sounding or even uncommon names but they must appeal to the readers as appropriate to the personalities which they represent. The nature of the story will determine to some extent the names that should be chosen for your characters.

The atmosphere and the setting of the story will also depend largely upon the kind of story you are writing. A character story is usually influenced more by the setting than a dramatic story for characters are frequently the product of their surroundings. "David Haram" could never have lived in Europe or in Arizona and "The Eyes of the World" could never have been staged in New York or Boston.

Moreover the writer of fiction should also be a great reader of fiction, in order that he may not choose subjects or material already overworked. He should have a practical acquaintance with the world's fiction. He may acquire this information by visiting any well stocked public library and scanning briefly the books of ancient and modern writers. His concern however should be more about writers of his own day. The files of such magazines as the "Bookman" will prove a fruitful field for research and he

should regularly read book reviews in current magazines and keep up at least a speaking acquaintance with every book of fiction that is published.

Consistent work as a fiction writer will bring ample reward. Perhaps no other profession or art has so much to offer to those who will become masters of fiction and fiction writing. In addition to the financial remuneration, which always comes to the successful writer of fiction, he will receive inspiration from the fact that he is adding just so many more human beings to the thought world. It may be somewhat sobering for him to remember that he must be responsible for the acts of all his brain children. But the chief inspiration will come with the thought that he too is creating the being called the noblest work of God. He therefore becomes to a certain extent a co-worker with the Eternal, a creator whose work will be eternal in proportion to his fidelity to the dramatic laws of his art in reproducing the crowning work of the great Creator.

How to Write a Moving Picture Play

LESSON NUMBER THIRTY-TWO

HOW TO WRITE A MOVING PICTURE PLAY

The motion picture play industry has grown in leaps and bounds during the last ten years. Nearly ten millions of people now witness the photoplays daily in the United States and the demand for picture play material is constantly increasing. While the kinds of plays produced by the various film companies vary largely from time to time, the form in which the scenario is written has become quite definitely established. Photoplay writing is now an art. In order to produce good material the writer must therefore conform to certain usages and rules recognized by most producers.

Mr. Daniel Frohman, the theatrical manager and picture play producer, says: "Unity of purpose is a big and vital element in a motion picture play, without which no one can hope to succeed. An imagination is the underlying element which must be evident in all dramatic work of this nature." Another faculty mentioned by Mr. Frohman, as essential in writing photoplays is the ability to convert everything into action. "Action alone, however," he says, "is not sufficient to make a play successful. The writer must keep constantly in mind the ethical purpose and dramatic character of the story. His scenes must not be extraneous to this principle. There must be no padding, no filling out with scenes that have no connection with the story. A properly prepared photodrama does not mean that the work of its creation is complete. Whenever a play in its main details has been worked out it is necessary usually to further insert the suspense and heart interest elements. It is not sufficient to represent a dashing

sequence of episodes, the action must be impelled and directed by some big and noble motive. The drama may be one of love but the incidents as pictured on the screen may illustrate that love is not the only thing: that self-sacrificing of love for a worthy purpose, despite the unhappiness which may follow, is an ideal and noble form of conduct.

Mr. Frohman sums up his instruction by naming the following steps as essential in writing a picture play.

1. State concisely what theme, subject, or topic you have selected.
2. Develop the idea you have selected in a series of scenes which have increasing interest and excitement. Let them lead up to the climax and close when the emotion of the audience is at its height.
3. When the climax is reached a solution of all difficulties, which have been overcome, should be clearly indicated.
4. Write an outline of the general developments of your plot.
5. Give a list of the scenes required for the unfoldment of your story, the shorter the better.
6. With each scene indicate what characters are to appear in that scene.
7. After your play is written analyze it, and satisfy yourself as to the dramatic value of the scenes.

For all motion picture dramatists must bear in mind that while the screen depends upon the pictorial effects, the pictures must in themselves have dramatic value—they must be moving in the active sense of the word."

In photoplay writing, as in every other form of story writing the story is the thing. More photoplays fail because of weak plots than for any other reason. "The biggest defects of the plays submitted by outsiders," says Lawrence McCloskey, a photoplay editor who handles thousands of manuscripts, "is that they do not contain real plots." As in every life worth while so in every plot worth writing, a progressive struggle must be evident. The struggle may be between two men for the favor of one girl, between a man or woman with environment, or between the higher part of one's nature with that less worthy. Nor should this struggle be

made too easy or the outcome too evident. Keep your audience guessing, but keep them also watching to see if they have guessed right.

In selecting a theme one should remember that certain subjects may be unacceptable to the censors. Be careful in handling stories containing the crime element and remember that when this is done some form of punishment must be meted out to criminals. The best subjects are those which impress you most deeply. They may be suggested by reading, by witnessing a play, by observing an incident in daily life or they may be a part of your own experience. Remember, as Col. J. E. Brady, director at Universal City, has said, "The province of the motion picture is to portray real life on the screen and the more nearly we visualize actual happenings the better our chances of success." Col. Brady also gives us helpful suggestions concerning the kinds of plays desired by his company and others. Says he, "the day of exaggerations of depicting unholy passions, of crime, has gone by. Crime may be an incident, when its solution or punishment points to a higher moral, but it must never be the entire story. We know there are rotten things in the world, but I believe that the public now desires to see the sweet and good things of life depicted rather than the sordid and impure. Heart interest with human touches, tears, laughter and joy are the great things in the pictures today—and the future."

The increasing demand for heart and human interest and strong plot stories for motion picture plays is still further emphasized by William Fox, President of the Fox Film Comapany. He says:

"Public taste may change, new schools of fiction may come and go, but there is one thing eternally fixed and changeless—the human heart.

"The story, therefore, should be human in its appeal and should possess ingenuity of plot. It must be lighted, glorified and inspired by love.

CAUSES OF REJECTIONS

"Ninety-nine per cent of the scripts submitted by embryonic writers are rejected because the story is time-worn or because the author has no understanding of what can or what cannot be done on the screen.

Expertness in the mere mechanics of scenario construction is not sufficient. There must be the subtle touch that brings the play into intimate personal relation to the beholder.

"I believe that the author is deserving of every consideration. He is the one that conceived the thought which finally is to strike the emotions of millions of people the world over. Without the big thought, the master hand of a director and the interpretative ability of the star would fail of any real success.

"The simplest of stories, through the use of suspense, may be made just as gripping and moving as the most strenuous melodrama. The Fox census has shown this.

"The writers of scenarios, therefore, cannot go amiss if they play on the keyboard of human passion, surrounding the impressively dominant theme, the subtly appealing undertones, compelling overtones, and most of all, the happy, joyous, sunny notation of love."

The writer of photoplays should read the moving picture journals indicated in our Markets for Manuscripts. But above all things he should study the plays as seen upon the screen. I say *study*, because it is not sufficient for him to visit the theatres for entertainment. He should note first the subjects as announced on the boards outside and he should watch the phrasing not only of the subjects but of all of the sub-titles on the screen. It is better for the student to witness one good play five times than five plays in a casual manner. This will enable him to master the technique and construction of the play.

Just now many producers desire only a synopsis of the plot, and not the fully developed play, scene by scene. However, we would advise a writer who desires to devote much time to the production of motion pic-

ture scenarios, to address the producers to whom he desires to submit material, asking them for information concerning the form in which they desire the material.

The synopsis should cover every phase of the plot, but need not be more than from three to five hundred words in length for a one-reel scenario. It should always be written in the present tense. The following synopsis is from the text book used in our Extensive Course of instruction in Photoplay Writing, written by Clarence J. Caine, Editor, Scenario Writer's Department of a prominent picture play magazine. It forms a part of a model scenario prepared by Gibson Willets, who has achieved great success as a scenario writer. This scenario was produced by a leading company.

“IF I WERE YOUNG AGAIN”

DRAMA OF SYMBOLISM IN ONE REEL

Synopsis

Upon hearing of an opportunity to invest his money in an oil scheme, the old curator of the museum longs to be young again, that he might have the ambition and daring that go with youth. A mummy arrives at the museum of which he has charge, and in its wrappings he finds the elixir of life, one drop of which, if taken with the coming of each new moon, will restore his youth. He takes a drop, and becomes a young man in body, but remains old in mind. His disappearance—as the old curator—is mourned by his friends, especially his old landlady, for whom he cared much. He invests in the oil scheme, and loses all he has. He then tries to find work, but because of his queer combination of old mind and young body does not fit any place. His social life, also is dreary, and he longs to be old again. His landlady inherits a fortune, and longs to be young again, that she may enjoy it. The curator returns to his room, and tells the landlady all about this experience. She begs him for a drop of the elixir, but he destroys it, telling her that the only true happiness is in going forward, and that the desire to be young again can only result in unhappiness. He returns to the

museum, where he is welcomed by his associates (having been transformed back to old age). With his landlady, he finds happiness in the things that spell comfort to the aged.

Should you desire to master the art of scenario writing scene by scene to conform to all the requirements of the producer who desires the complete photoplay, we will send you full information concerning our thorough and practical course on "HOW TO WRITE PHOTO-PLAYS." Address Photoplay Department, United Press Syndicate.

Play Writing

LESSON NUMBER THIRTY-THREE

HOW TO WRITE A PLAY

By Fanny Cannon, in "*The Editor.*"

The very first maxim in regard to play-writing is: Don't do it until you know how. You would not dream of sitting down to a game of bridge without at least a working knowledge of the rules. This is doubly true of dramatic composition. Learn the rules before you play the game. Then play awhile for practice before you sit down to a game with experts. The people who can write plays will write them in spite of all discouragements. The people who can not should be dissuaded in every way permissible to a law-abiding population.

In theme, the play is more closely allied to the short story than to the novel. The former deals with one episode and its incidents, while the latter may be entirely lacking in story. Witness the autobiographical novels of Thackeray, Dickens, the Brontes, interesting, but relating many incidents and episodes and covering a life-time in characterization.

The play, like the short story, must contain one central episode or idea, and the working out of that one idea by the aid of whatever lesser attendant matters the main theme demands.

Having a story to tell, you must decide whether it is adapted to the play-form. Many stories are interesting; all are not necessarily dramatic. Some are dramatic, but too simple to work out through a play.

If you decide that your story is suitable for the play-form, write it out as a story. This is *not* a scenario, merely a test of its dramatic qualities. Arnold Bennet says that a story which is not capable of rendering *viva voce* is not worth writing. By the same

token, a story which can not be written is not worth dramatization.

But a good story to tell is only one of many requisites for a good play. It had better stay merely a story than run the risk of marring it by a form unfamiliar to the writer. Ask yourself, honestly, just how fit are you to write a play? You may sometimes write an interesting story which will be readable, and yet be hardly more than a sketch of the episode—a dramatic outline like a newspaper reporter's accounts, some of which make excellent reading. In a play, you must work with people, not outlines. Their emotions must be human, great or small according to the characters.

Just how much do you know of the lives you intend to portray, or of life in general? That may seem an almost laughable question. And yet it is truly amazing how many novices will rush into tremendous subjects with which their life experience has rendered them utterly unable to cope. Even Emily Bronte failed when she attempted certain facts of life of which she was necessarily ignorant—and she was a genius. A play came to my notice a little while ago which dealt with a big and vital social problem. The chances for good drama and characterization were all there. But the play was attempted by a girl barely out of her teens. She might know the facts, but what could her youth and inexperience guess of the mental processes which brought them all about?

Therefore, for your first play at least—and all others unless you are willing to collaborate—let alone what in the nature of things is outside your ken.

Do not lay your scenes in a walk of life with which you are totally unfamiliar. If your knowledge of society is bounded by the small village-church social, or a factory-ball, don't write a play dealing with the exclusive circles of London or New York society.

Being now sure that you have a dramatic story, and that you fully understand the subject and its emotions,

the next question of your fitness is: How much do you know of the theatre and its plays, the actors and their work? You say that from the audience you have witnessed plays for many years. As a spectator only? Or have you dissected and analyzed as you watched? It is almost impossible to do the latter unless you are guided by some one who knows. You will not know just what to dissect. Unless you are initiated certain important matters will utterly escape you. You might study by constant reading of printed plays. But the theatre, like everything else, changes frequently. The kind of play which succeeded a year ago may fail this year. So you must know something of the actual playhouse and its exigencies. You may write a play without, but it will have to have all kinds of things done to it at rehearsals—should it get so far—to pay for your ignorance of the stage and its mechanism.

The person who knows about plays and the stage, goes to the work of writing a drama with his hat off, metaphorically. I remember a friend, who after years of experience as actress and writer was at work on her first play. Almost reverently she spoke of it to a non-professional friend, who was mildly interested, and who then remarked, "John Smith's brother writes plays, very clever ones, too, and he's only seventeen."

Amazed, my friend said, "Does he know anything of the stage?"

"No, never stood behind the footlights in his life; knows nothing of it."

This was said as if the matter was of no consequence and play construction as simple as letter-writing. But my friend said nothing more of her play except to people who understood. It was the old story of "fools rushing in"—you know the rest.

You may enter the world equipped with imagination, and other gifts fitting you for literary composition; but you do not enter this vale of tears a playwright. W. T. Price says on this subject, "The idea that one can be born a playwright is a monstrous lie

and fraught with evil." It is just as impossible to be born an electrician or a geometrician, however much one's *tastes* may run in these directions. A taste for a thing, even a certain gift for it, is not necessarily the ability to do it without the addition of technical knowledge.

However, having decided that you know enough of these matters to write a play, you can make preparation for your scenario. This latter is a sort of chart for your guidance when you sit down to the last work of all, the actual writing of the dialogue.

But before your story becomes your scenario—unless you are working solely for practice—look well to one or two things.

First of all, be sure you yourself know fully all there is in your story. Sometimes, after you start you will find more, perhaps less, than you thought. Occasionally, one will have a story with enough material for three plays—and not know it. Good stuff is so often wasted in this way, because the author does not know it exists.

Have a reason for things. I shall speak of this more fully when we come to prepare the actual scenario. But it is enough to say now that if you make a character so-and-so, it must be because it was necessary to have him just that kind of character.

I remember reading a play that simply bulged with wasted opportunity. There was a knowledge of stagecraft and a certain sense of construction. But the story was weak. The hero was blind, for no reason that I could discover; certainly no dramatic use was made of the fact. He might just as well have been lame, or perfectly sound, for that matter. There was a murder and the cause was interesting, but that idea went nowhere. It might, alone, have made a good detective story. Another episode was big enough for a play by itself, but was only partially developed. And so one idea after another went by the wall because the author did not know his own story.

Again, managers and the public are looking for novelty. Either your story or its handling must have something novel about it. A conventional play built on conventional lines, full of all the usual tricks to catch applause has simply no chance. Something in the play must be different. The Civil War drama is a dead issue, and to be salable today must have some unusual qualification to bring it to the manager's notice.

Be sure that you carry home your theme through the play—and there must be but one. Another example: a play started out, giving the impression that it would deal with a certain phase of the labor question. It was badly done, but the idea was there. It was completely lost sight of before the end of act two, and the reader was plunged into a maze of impossible "society" situations.

Another thing: if of a certain kind of play, about three have succeeded, don't write the fourth. The edge has been taken off, and the public is tired. Watch your market. If you have a good idea along old lines, hold on to it. Wait until those lines have been submerged for awhile, then yours will bob up with a seeming of novelty.

For preparation, read modern plays. Those of Pinero, Henry Arthur Jones, Clyde Fitch, Augustus Thomas, are published, and will serve better for models of salable plays than even the works of the immortal bard. That sounds like heresy; it's good advice, nevertheless.

This alone is not enough, as I said before, but taken in conjunction with the analysis of plays seen from the "front" will at least keep you from numberless unnecessary mistakes.

How to Write Poems

LESSON NUMBER THIRTY-FOUR

THE TECHNIQUE OF VERSE CONSTRUCTION

Poetry is the art of expression in rhythmic language. It is the music of nature revealed in speech, song or writing. The natural world is full of music to those whose ears are tuned to catch its cadence.

The swelling ocean, the beating of the surf upon the shore, the swaying trees, the singing birds, the murmuring brooks and crashing waterfalls, all express this restless motion and rhythmic language through which Mother Nature is ever speaking to her children.

Poetry therefore, is the first and natural method of expression. It is the primary language of the race and the first expression of emotion in youth. As mankind first expressed itself in poetry so the young writer usually employs verse to voice his thoughts and feelings. Poetry affords an excellent literary training, for poetic expression is concise, picturesque and impressive. Moreover the mastery of the technique of poetry is in itself an excellent training for the young author.

The principles of verse construction are, however, simple, because natural. Verse and music are sister arts. They are akin in rhythm and meter.

KINDS OF POETRY

Poetry is usually classified as epic, dramatic and lyric. Epic and dramatic poetry are similar in that they each contain a story. In epic poetry the author portrays the acts and words of others, while in dramatic poetry the characters speak and act for themselves.

Epic poetry is used to express the exploits and deeds of heroes as in the Iliad, the Odyssey, and Paradise Lost. Metrical Romance is a less serious form of the epic. The Tale is a simple form of narrative poetry, telling a complete story. The Ballard is a direct, rapid, and condensed story, with peculiarities of phrase and poetic action. Pastorals and Idylls have a great deal of description, usually of simple country scenes, coupled

with the narrative. Examples of these different varieties of the epic are: Metrical Romance—The Lady of the Lake. The Tale—Enoch Arden. The Ballard—The Ancient Mariner. Pastorals and Idylls—The Desereted Village and Idylls of the King.

Dramatic poetry reveals its story through speaking and acting characters, thus developing a plot. The Tragedy, Comedy, Opera, Farce, Melodrama and the ancient mask are different forms of dramatic poetry.

Lyric poetry expresses the deep emotions and sentiments of the poet. It includes sacred and secular songs, the Ode, the Elegy and the Sonnet. Examples: Lowell's Commemoration Ode, Gray's Elegy and Shakespeare's Sonnets.

METER

Meter in verse consists of the regularly recurring accents and pauses. A foot in poetry consists of a number of accented and unaccented syllables. The kinds of meter are: Monometer—line of one foot. Dimeter—line of two feet. Trimeter—line of three feet. Tetrameter—line of four feet. Pentameter—line of five feet. Hexameter—line of six feet. Hptameter—line of seven feet. Octameter—line of eight feet.

Accented syllables are indicated by a dash (—), unaccented syllables by a breve (˘).

POETIC FEET. One syllable in each foot is accented, that is it receives more stress than the others. The different kinds of poetic feet are: Trochee, a foot of two syllables with the first accented (—˘) as ónward. Iambus, a foot of two syllables with the accent on the second (˘—) as, alóne. Spondee, a foot of two syllables, both accented (——) as, róll ón. Pyrrhic, a foot of two syllables, neither accented (˘˘) as, in the. Dactyl, a foot of three syllables with the accent on the first (˘—˘) as, délicate. Anapest, a foot of three syllables with the accent on the last (˘—˘) as, intervéne. Tribach, a foot of three syllables, no one accented.

The laws of rhythm are: 1. The units of sound (syllables) must be grouped together according to the time required for their utterance. 2. The time-groups are marked off by regularly recurring stress or accent. Reading verse to show its meter is called Scansion. You may determine the number of feet in a line of poetry by separating the units of syllables that naturally fall together, as in this Iambic Tetrameter—"Come líve | with mé | and bé | my lóve." | You can determine the kind of feet in a line of poetry by noting which syllables in each foot, or natural division are accented. In "scanning" poetry read each line to catch its rythm and natural divisions. Note the accents and time groups in the following: The cúr | few tólls | the knéll | of párt | ing dáy. Read the entire stanza from Gray's Elegy and determine just where the accent, indicating the kinds of feet, and just where the vertical lines indicating the number of feet should be placed. Read and scan the familiar poems of Longfellow and Tennyson, marking each stanza as we have indicated.

RHYME

Rhyme is a similarity of sounds, usually but not always at the end of the lines. Single rhyme is the simplest. Here we have the coindence of sound in one syllable:

There she weaves by night and *day*
A magic web with colors *gay*

—Tennyson.

In Double Rhyme two syllables rhyme, as in:

The esplendor falls on castled walls
And snowy summits old in *story*,
The long slight shakes across the lakes
And the wild cataract leaps in *glory*

In Triple Rhyme words of three sllables rhyme, as in "The Bridge of Sighs" where we have double rhyme in the first and third lines and single rhyme in the second and third lines:

Take her up tenderly,
Lift her with care,
Fashioned so slenderly,
Young, and so fair.

Internal Rhyme, or middle rhyme, is produced by making the word in the middle of a line rhyme with a word at the end. "The splendor falls on castled walls."

STANZAS AND RHYMING LINES

The stanza in poetry ranges in length from the two line couplet of Tennyson's *Locksley Hall* to the nine line Spenserian stanza of Byron in *Child Harold*. Study these and your favorite poems for stanza formation.

The common rhyme scheme is where the first and third, second and fourth lines of a four line stanza rhyme, as in Gray's Elegy. Study the poems of Tennyson for examples of rhyming lines. Note that the rhyming scheme adopted must be carefully followed throughout the poem.

Blank Verse is the unrhymed iambic Pentameter, much used in drama, as in Shakespeare's *Julius Caesar*.

The student should study the best poems of the best poets. He need not study or read all of the poems of any author, but a good collection of poems may be studied to advantage. What is more important, the student should read the best poems of the day. While the principles of verse construction remain unchanged style and usage are constantly varying. There is vogue in verse as well as in painting or story writing. Keep abreast of the literary times.

LESSON NUMBER THIRTY-FIVE

HOW TO WRITE POPULAR AND SACRED SONGS

Many young writers have come to their own through their popular songs. While many have doubtless labored long without a song, others have sprung into fame and fortune like a jack-in-the-box. Yet there is always a reason for the success of the apparently "lucky." They frequently have been "toiling upwards in the night" while others slept or lamented their ill luck. Success in song writing, as in other kinds of composition, depends largely on "knowing how."

First the theme must be selected. Then the type of the song must be determined. Having decided on the kind of a song he will produce the writer must not deviate from his plan, for the local color and atmosphere of one type will not dovetail with another type. The following variety of types may be suggestive:

Sacred, "The Holy City"; ballards, high-class, "Answer"; Semi-high-class, "All That I Ask is Love"; rustic, "Down By the Old Mill Stream"; descriptive, "I Wonder Who's Kissing Her Now"; Negro love ballard, "My Creole Sue"; lullaby, "Go to Sleep My Little Piccaninny"; shoofly songs, waltz, "Waltz Me Around Again Willie"; Irish songs, "Where the River Shannon Flows"; comic, "Has Anybody Here Seen Kelly"; juvenile, "Always in the Way"; philosophical, "Keep on the Sunny Side"; national "My Own United States"; war, "My Dream of the U. S. A." Other types are the sea song, the home song, the mother song and a wide variety of high class love songs. The writer should become familiar with all the popular songs of yesterday and today and know just what kinds of songs are most in demand by publishers.

Though your first draft may be crude your finished product should be neatly prepared according to the rules that pertain to manuscript making. You do not need to copyright a song unless you intend to publish it yourself. Publishers prefer to attend to the copy-

right and thus save a transfer of that right from the composer.

As in all forms of composition which appeal to the public, the title of the song is very important. This need not, however, be selected until the song is well under way. Some writers select their titles last but it is better to choose your title early. Titles are of two classes—National and Local. The National title has a general, if not universal appeal or sentiment, while the local song is confined to a particular person, place or thing. "In the Good Old Summertime" is national. "My Coney Isle" is local. There are also other types that are neutral, neither national or local, like "Alexander's Ragtime Band" and "The Girl I Loved in Sunny Tennessee." While no rule can govern the selection of a title the national song usually has the widest appeal. You should also remember that the chief function of a title is to attract attention, to first attract the attention of a publisher who judges it as to its ability to draw the attention of the public.

In choosing a theme one should avoid those that have been overworked. Originality is a virtue in every department of writing. A good theme is one that has a vital bearing upon everyday life; one that reaches the average person whether it makes him sigh or smile. Themes bearing upon subjects of popular interest and questions of the hour are desirable. War songs in times of war and songs of peace when peace has been declared. Summer themes for winter and winter themes for summer and love songs for all time are always timely.

In construction your song be careful to have all your verses correspond in length, rhyme, rhythm and meter. Two verses and one chorus are generally considered sufficient today. Formerly, several verses were used. Short verses and long choruses seem to be the vogue today. The theme of your song should run through the verses and chorus like a golden thread. Every lyric should embody a distinct story. Songs

may be written in any person, but the language should be simple, clear and clean. Some writers compose their own tunes, but most writers employ an expert to compose the music, or leave that to the publisher. The song writer should become familiar with the principles of poetry as given in these lessons. He should be acquainted with lyric verse in general and keep in touch with the songs of the day. Writers of sacred songs should study standard hymn books and current religious songs. A list of song purchasers and publishers may be found in our "Markets for Manuscripts."

LESSON NUMBER THIRTY-SIX

GETTING INTO PRINT

By Jack London

The following extract from an article by Jack London under the above title, in "Practical Authorship," will be of special interest to those who are thinking of tackling editors:

"As soon as a fellow sells two or three things to the magazines, or successfully inveigles some publisher into bringing out a book, his friends all ask him how he managed to do it. So it is fair to conclude that the placing of books and of stories with magazines is a highly interesting performance.

I know it was highly interesting to me; vitally interesting, I may say. I used to run through endless magazines and newspapers, wondering all the time how the writers of all that stuff managed to place it. To show that the possession of this knowledge was vitally important to me, let me state that I had many liabilities and no assets, no income, several mouths to feed, and for landlady, a poor widow, whose imperative necessities demanded that I should pay my rent with some degree of regularity. This was my economic situation

when I buckled on the harness and went up against the magazines.

"Further, and to the point, I knew positively nothing about it. I lived in California, far from the great publishing centers. I did not know what an editor looked like. I did not know a soul who had ever published anything; nor yet again, a soul, with the exception of my soul, who had ever tried to write anything, much less tried to publish it.

"I had no one to give me tips, no one's experience to profit by. So I sat down and wrote in order to get an experience of my own. I wrote everything—short stories, articles, anecdotes, jokes, essays, sonnets, ballads, vilanelles, triolets, songs, light plays in iambic tetrameter, and heavy tragedies in blank verse. These various creations I stuck into envelopes, enclosed return postage and dropped into the mail. Oh, I was prolific. Day by day my manuscripts mounted up, till the problem of finding stamps for them became as great as that of making life livable for my widow landlady.

"All my manuscripts came back. They continued to come back. The process seemed like the working of a soulless machine. I dropped the manuscript into the mail box. After the lapse of a certain approximate length of time the manuscript was brought back to me by the postman. Accompanying it was a stereotyped rejection slip.

"This went on for some months. I was still in the dark. I had not yet gained the smallest particle of experience. Concerning which was the more marketable, poetry or prose, jokes or sonnets, short stories or essays, I knew no more than when I began. I had vague ideas, however, dim and hazy ideas to the effect that a minimum rate of ten dollars a thousand words was paid; that if I only published two or three things the editors would clamor for my wares.

"Concerning this minimum rate of ten dollars a thousand words, a thing in which I fondly believed, I must confess that I had gleaned it from some Sunday

supplement. Likewise I must confess the beautiful and touching modesty with which I aspired. Let other men, thought I, receive the maximum rate, whatever marvelous sum it may be. As for myself, I shall always be content to receive the minimum rate. And once I get started, I shall do no more than three thousand words a day, five days only in the week. This will give me plenty of recreation, while I shall be earning six hundred dollars a month without overstocking the market.

"As I say, the machine worked on for several months, and then, one morning, the postman brought me a letter, mark you, a letter, not a long thick one, and from a magazine. My stamp problem and my landlady problem were pressing me cruelly, and this short thin letter from a magazine would of a certainty solve both problems in short order.

"I could not open the letter right away. It seemed a sacred thing. It contained the written words of an editor. The magazine he represented I imagined ranked in the first class. I knew it had a four-thousand-word story of mine. What will it be? I asked. The minimum rate, I answered modestly as ever; forty dollars, of course. Having thus guarded myself against any possible kind of disappointment, I opened the letter and read what I thought would be blazed in letters of fire on my memory for all time. Alas! the years are few, yet I have forgotten. But the gist of the letter was coldly to the effect that my story was available, that they would print it in the next number, and that they would pay me for it the sum of five dollars.

"Five dollars! A dollar and a quarter a thousand! That I did not die right there and then convinces me that I am possessed of a singular ruggedness of soul which will permit me to survive and ultimately to qualify for the oldest inhabitant.

"Five dollars! When? The editor did not state. I didn't have even a stamp with which to convey my acceptance or rejection of his offer. Just then the

landlady's little girl knocked at my back door. Both problems were clamoring more than ever for solution. It was plain there was no such thing as a minimum rate. Nothing remained but to get out and shovel coal. I had done it before and earned more money at it. I resolved to do it again: and I certainly should have, had it not been for *The Black Cat*.

"Yes, *The Black Cat*. The postman brought me an offer from it of forty dollars for a four-thousand-word story, which same was more lengthy than strengthy, if I would grant permission to cut it down half. This was equivalent to a twenty-dollar rate (per thousand). Grant permission? I told them they could cut it down two halves if they'd only send the money along, which they did by return mail. As for the five dollars previously mentioned, I finally received it after publication and a great deal of embarrassment and trouble.

"I forgot my coal-shoveling resolution and continued to whang away at the typewriter—to drip adjectives from the ends of my fingers,' as some young woman has picturesquely phrased it."

About this time, Mr. London says he stumbled upon a magazine which gave him some of the information embodied in our lessons, and also the inspiration which won for him his great success in authorship.

LESSON NUMBER THIRTY-SEVEN

WHY SOME MANUSCRIPTS ARE REJECTED—THE REMEDY

If some young writers have failed to get their stories published, there is a reason why. Editors do not reject manuscripts that can be used to advantage, but they can not tell each writer why his stories are not "available." The following article proves the need of such instruction as we give our students, and will help you to avoid the mistakes of some unsuccessful writers. It appeared in the New York Sun and the writer states that the faults which lead to the author's

discomfort may be classified under these three heads:

To begin with the most common fault of all, the manuscript may be all right, the situations well described, and the dialogue clever, but—no story.

In the next group of failures are those manuscripts in which the story is there, but is not properly arranged or told. This is a fault which puts a manuscript just in the balance. Whether the editor thinks enough of it to bother further with it is largely a matter of the humor of the moment. It is very much like the hesitation of a person in buying something that is not quite what he wants, but which could be made to do by spending a little time and trouble on its alteration.

The third class of failures is stories which are all right, but are not suited to the magazine to which they are sent. This is the cause of nine-tenths of the failures of inexperienced authors.

The one absolutely helpless case is the writer who has no story to tell, "but who can fill up fifteen pages of typewriting with a mixture of dialogue and incident that leads nowhere." To such a writer one magazine manuscript reader thus pays his respects:

"This sort of writer reminds me of a young fellow who applied for a job in a carpenter's shop and brought a perfectly smooth piece of board as a sample of what he could do. The carpenter asked him what it was for or what it fitted and found that it did not fit anything but was simply a beautifully smooth piece of work, planed and sand-papered, top, bottom and sides.

"The carpenter told the young fellow to take it back home again and bring it to him next day with a mortise and tenon joint in it, or an ogee panel on one side—anything to show what the work on it was for."

Another "reader" remarks:

"Some people do not seem to understand that the short story should be restricted to a single incident. If it is a story of adventure there must be only one adventure. If it is a love affair it must be only one episode in the courtship. If it is a character sketch it must deal with one trait of character only."

There is no more common mistake made by the would-be magazine-writers than to imagine that a short story is a condensed novel. A short story should be like a flash-light picture of a single stone being laid in a wall. The novel is a description of the whole building from cellar to roof.

Here is an example:—

To the writer was shown one short story, printed in *McClure's*, which was a first attempt on the part of its author. It had been changed four times, forty-eight superfluous words had been cut out by twos and threes at a time and six explanatory and argumentative letters had been exchanged between author and publisher before the final proof was passed.

All this trouble over a 3,000-word story submitted by mail by an unknown author, who had never written anything before, and by a magazine that receives several hundred manuscripts a month and can command the best writers!

Why? Because the story was there, and S. S. McClure knew it the moment he saw it and he rose to the bait like a pike. The author was one of his finds.

"What is the particular element that you imply as so desirable when you speak of the story in a manuscript?" the writer asked Mr. McClure.

"It must be human and there must be some motive in it," he answered immediately. "It may be cleverly written; but so are advertisements. Adventure and incident may be there, but if there is nothing human in it, no tear will ever fall upon the page."

The editors themselves can illuminate this question better than anyone else, for it is they who pass upon the stories. In a recent symposium in the Bookman prominent editors say some very interesting things on rejected manuscripts. Ray Long, Editor of the *Red Book* magazine discloses a remarkable case. "One year ago," he says, "we rejected a story by Pelham G. Wode which we recently accepted and published. When the story came the first time we had four others on hand

of a similar lightness in telling. When it was received the second time we had nothing like it." "No story," continues Mr. Long, "should go into the discard until it has been the round of all the magazines—and then gone around again."

Mark Sullivan, Editor of *Collier's* says, "The bulk of manuscripts that come to us are articles, of these we receive five times as many as we can print. Of fiction we cannot get enough of the kind that appeals to us as good. Short stories that made a great success in popular magazines fifteen or twenty years ago would not be accepted today. Why? A vogue has been created for stories of different technique—stories with a different formula."

Charles Hanson, Editor of *McClure's* says with enthusiasm, "Half the joy in being an editor is in discovering new writers. We stand ready to pay liberally for worthy fiction. We are anxious to encourage the writer with a future. The reason there has been such an interest in poetry lately is because the poets are sincere. Manuscripts, nine times out of ten are rejected because they are unworthy. A really fine story never gets away from an editor, unless it is a question of the author's inflated price. Never was the time more propitious for the promising young writer than now.

Arthur Vance, Editor of the *Pictorial Review* also speaks encouragingly to the young writer when he says in this symposium: "Every editor is looking for new writers. A manuscript may be rejected for a number of reasons; generally because it is not interesting enough. Or, the editor may have too many of the same kind on hand. Or, the story may not be suited to the publication. But if it is really well done and interesting it will sell somewhere sometime."

LESSON NUMBER THIRTY-EIGHT

PREPARATION AND TOOLS OF THE TRADE

A college is a training school to prepare the student for the beginning of life's work. And the day of his graduation is well termed the Commencement Day, for he is supposed then to be prepared to begin life in earnest. So with the student who graduates from the College of Authorship. Our course should not be the end of study for this profession. It really should be the beginning. We do not term those who enroll pupils, but students. To be a student in fact as well as in name means success, and no man can truly succeed in this profession who does not continue to be a student all through his life.

Do not think that you have mastered our instruction by simply reading the lessons through once, or twice. Read them often, and each time new suggestions will be given you. Keep a notebook always at hand and use it freely. Don't let good thoughts escape your memory: they will mean good money some time. Also keep a theme book, in which to jot down any subject that may be suggested at any time. Occasionally run over these themes and keep them fresh in your mind. You will find that each theme has a tendency to gather material. This will work in two ways. You will make notes and references occasionally under the themes, each one of which should have generous space, and then you will unconsciously gather material from all sources for each particular theme. So when you begin to look for a subject for an article you will be surprised to know how many you have on hand. And when you begin to write upon it you will be even more surprised to learn how much material and how many suggestions you have to begin with.

But the special tools of the trade are the books which tabulate the experience of other people and the suggestions which they will give you in line with your work. Among the books to be consulted in connection

with our system—if indeed they may not well be considered a part of it—are those of all the best authors bearing upon the subject of literature. Writing and reading should go hand in hand, for as Bacon has said—"Reading maketh the full man—and writing, the exact man."

The constant companion of the writer should be a good dictionary, like "Webster's" or the "Standard," from the unabridged to the pocket editions. Such reading will make the student both full of the knowledge of words and exact in their use. One of the greatest marks of culture is shown in the choice of words. Study the dictionary both to enlarge and enrich your vocabulary, and to give you greater discernment in the use of words.

Read the best authors for style and felicity of expression. Read Ruskin for style, Addison for clearness, Thackeray for sarcasm—if you must use it—Kipling for originality and strength, and Macaulay for the combination of elegance and strength.

In addition to these works the student should be in touch with a good library, private or public, where he may consult some standard encyclopedia, works of reference, and all the leading periodicals. Thus equipped and furnished he can not fail, for even though he should never sell a production he has gained an education and enriched his own life beyond price.

But let us hope that he will put that education to practical use in the profession of journalism or authorship and give others the benefit of his acquirements.

CARD OF CREDENTIALS

The Card of Credentials, which is sent to every student in our courses on Journalism and Authorship, is to be used as a means of introduction to secure material for stories. It should never be sent as an introduction in selling them. Each story must stand on its own merits. Editors don't ask "Who are you?" but "What kind of a story have you?"

One of our students used his card to obtain admis-

sion to a bull fight in California, where he obtained excellent material for a story. Another was admitted free to a great reproduction of "The Passion Play," by showing this card, where he was taken behind the scenes and given every advantage for his "write-up."

WHAT THE TYPEWRITER WILL DO

Not long ago a young woman wrote a short article which she thought adapted to a standard magazine, and which she was exceedingly anxious should be published in that magazine. The article was returned, stamped with the usual "unavailable," which of course did not imply "lack of literary merit." There was not the faintest suggestion of its having been unfolded or even glanced at, so the author of it, being resolved upon a practical joke, had the article typewritten, copied verbatim, signed her mother's name, sent it back to the editor, and within two weeks received a check for it. This speaks loudly in favor of typewritten manuscripts. What would the august editorial personage say if he knew?

LESSON NUMBER THIRTY-NINE

HOW TO ACQUIRE LITERARY STYLE

From an Address before Bodley Literary Society of Oxford by Frederick Harrison

About all that can be laid down as law in style is embraced in a sentence of Mme. de Sevigne: "Never forsake what is natural; you have molded yourself in that vein, and this produces a perfect style." More than this can not be said. "Be natural, be simple, be yourself; shun artifices, tricks, fashions. Gain the tone of ease, plainness, self-respect. To thine own self be true. Speak out frankly that which you have thought out within your own brain and have felt within your own soul." The secret of Wordsworth, of Goldsmith,

and Homer is that they never tried to get outside of the natural, the simple, the homely.

Those writers are commended for study who have no imitators and who have founded no schools, as, in the English, Swift, Hume, Goldsmith, Thackeray, and Froude. Meredith, he says, is too whimsical, Ruskin often too rhapsodical, Stevenson too "precocious," George Eliot too laboriously enameled and erudite.

Students are advised to think out clearly in their own minds and then put it in the simplest words that offer, just as if telling it to a friend. They are warned against slang, vulgarity, and long sentences. Latin words are not condemned, because English now consists of Latin as well as Saxon; "but wherever a Saxon word is enough, use it; because it is the more simple, the more direct, the more homely."

Imitation in literature is declared a mischief. "Johnson, Macaulay, Carlyle, Dickens, Ruskin, have been the cause of flooding us with cheap copies of their special manner. And even now Meredith, Stevenson, Swinburne, and Pater lead the weak to ape their airs and graces. All imitation in literature is an evil."

But it is iterated that the reading of the best books improves the style, and that Swift, Defoe, and Goldsmith are best exponents of pure English.

FIND THE RIGHT WORD

Some time ago a visitor to Rudyard Kipling's home was surprised, upon entering the library, to find that world-renowned story writer stretched on the floor on an oriental rug and entirely absorbed in an open book. So great was the visitor's curiosity to discover what volume could so enthrall Rudyard Kipling that upon accomplishing his business he put the question. He was told, to his astonishment, that it was a dictionary, and learned furthermore not only that Kipling considered the dictionary the most useful book of reference in existence, but that to him it was a fascinating, profitable study as well. It was in fact not what this greatest of modern word painters had seen, or

heard, or experienced, that made him so phenomenally successful, but his constant effort to fit the right word into the right place.

Every year the publishers of this country send back hundreds of thousands of stories as unavailable. Why? It is not, as is popularly supposed, because writers lack the material, the plot, the incident necessary for a Kipling story. Nearly every one finds in his every-day life material for as original, absorbing, successful, and money-bringing stories as any that have ever been written, but it is the lack of power to put it into fascinating form—to fit the right word into the right place—that leads to failure. Their diamonds may be among the finest in the world, but they are rough—they lack the form, the finish, the polish that command a ready market.

Guy de Maupassant, another of the greatest of modern story writers, has said: "When you have an idea there is only one noun to express it, one verb to enforce it, one adjective to qualify it." The secret of successful authorship depends upon finding that right noun, right verb, right adjective.

LESSON NUMBER FORTY

HOW CAN I LEARN TO WRITE WELL?

By J. Matthewman

To achieve your object, read and write constantly and carefully.

Your reading should be deliberate; the exact meaning and weight of words and phrases should be sought after, especially when at all unusual or apparently strained.

Particularly forceful, beautiful, or dainty passages—prose or poetry—should be read, re-read, and pondered over until their charm and strength have been mentally digested. Make your mind a storehouse of such treas-

ures, and your own style will, of necessity, improve. "A little leaven leaveth the whole lump."

Read "Fors Clavigera," in fact, all of Ruskin's works, except those which are mostly or entirely technical. Study with particular thoroughness the passage in "Sesame and Lilies" which treats of the power and value of words, and of the necessity of weighing with due care what one reads.

Read Addison for clearness; Thackeray for sarcasm; of recent authors J. H. Shorthouse for elegance, and Rudyard Kipling for originality and strength; Hood and Holmes for sprightly versifying; Augustus Birrell for light, crisp, sparkling prose; Tennyson and Watson, Sill and Lanier, for elegant, forceful, alliterative English.

The study of proverbs is helpful. A proverb is *multum in parvo*.

Write regularly, and whenever it is possible, express yourself in pure, terse, nervous Saxon. Do not sacrifice sense to effect; but, on the other hand, bear in mind that a gem is all the more valuable and attractive for being well set. Do not be afraid to use a well-known foreign expression in case you have to choose between that and clumsy English. Never use a long word where a short one will serve your purpose just as well. Brevity is strength.

Write your thoughts and ideas, one at a time, and then read, re-read, and amend wherever possible. Do not be satisfied with anything short of perfection. Before you let anything leave your hand have the confidence that it is the best you can write. Should it be necessary, alter it so much that finally not more than one word of the original draught remains, like the word "whereas" of a certain English law.

Read aloud what you write. Much that looks correct sounds faulty. Have your last copy typewritten, for in type small errors, especially those of punctuation, are glaring. Remember that the best writers are their own most merciless critics.

Write short critiques of the books you have read, and then submit what you have written to some one in whose critical judgment you have confidence.

Even in ordinary correspondence write the best letter you can write. Always try to express yourself exactly, not approximately; and always find out for yourself if you have succeeded. "Practice makes perfect."

To gain accuracy and succinctness, practice docketing. Write a synopsis of a paragraph or of a chapter. Give the contents and nothing more. Then revise and correct. Cut out every superfluous word and amend until no further betterment is possible. A study of Charlotte Bronte's style would be useful. Macaulay would often recast an entire chapter because one paragraph did not please him; Tennyson would spend a morning polishing a single line.

Do not imitate the style of any writer, but assimilate what is good. In writing, as in everything else, "Best be yourself—imperial, firm, and true."

In your own writing, tolerate no inaccurate, weak, or doubtful word or phrase. Translation into English will give practice in the weighing of words.

As "Rome was not built in a day," approximate perfection in writing can only be attained by prolonged and conscientious endeavor. As Pope wrote:

True ease in writing comes by art, not chance,
As they move easiest who have learned to dance.

LESSON NUMBER FORTY-ONE

THE AUTHOR AND THE EDITOR

The author of stories long or short should early realize the important relation which must exist between himself and his editors. The one is dependent upon the other. The novice is inclined to think that all writers must dance attendance upon editors. But on further investigation he realizes that the editor needs him quite as much as he needs the editor; that the editor needs him not as a novice, but as a writer of good stories, to help make a good magazine and to give him a good business. For such writers editors are constantly on the lookout, and when they see them they are glad to clasp hands for mutual profit.

For the benefit of aspiring writers, and to help them to secure and maintain the favor of desirable editors, we will quote a few sane suggestions from James K. Reeve's excellent work on "Practical Authorship." We have abridged them for this purpose, but they lose none of their force in this form:

"Never roll your manuscript. Send it flat, if a bulky manuscript; or folded, if a small one.

"In sending any manuscript that is to be returned by mail, enclose with it an envelope of proper size and shape, addressed and fully stamped.

"Take at least ordinary precaution to guard against the loss of your manuscript. Write your name and address plainly upon the envelope, with a return request to the postmaster.

"Write your name and address in the upper left hand corner of your manuscript.

"Never send your manuscript under one cover and your letter of notification under another.

"Don't send your manuscript today and write an impatient note day after tomorrow to know if it will be accepted.

"Never ask an editor to examine a manuscript upon which you have not exhausted the final effort. Bear in

mind that he has plenty of others upon his desk, the product of past masters in the art of literature, who have left nothing undone that their knowledge of the craft can suggest to make the work perfect.

"Offer nothing but typewritten copy for editorial inspection. Type copy is more easily read than even the best pen-script. It presents the thought in clearer form, so that it may be grasped at a glance.

"For ordinary manuscripts to be sent by mail, the best size of paper to use is a sheet 8½ by 11 inches. This should be a clear white; firm in texture, not too heavy.

"Upon a sheet of the size named a margin of one inch should be reserved on the left side, and an equal space at the top and bottom. This is for the use of the editor in case he finds it necessary to 'edit.' Typewritten manuscript should be double-spaced.

"Leave as little 'editing' for the editor as you can. Study closely the pages of well-written magazines. Observe their methods of punctuation, learn the art of correct paragraphing, understand the correct use of quotation marks, and make use of the knowledge thus acquired. If you do not attend to these matters the editor must—if he accepts your manuscripts—before it can go to the composing room."

LESSON NUMBER FORTY-TWO

A PLACE FOR ALL WRITERS

The agricultural press offers a wide scope for writers who understand the process of skilled husbandry, horticulture, floriculture, or the aspects of rural life.

The student of natural history, who is observing different phases of animal life, will find a ready market for his wares in almost every journal in the country.

The mechanic who understands the use of tools, the mineralogist, the leather tanner, the cotton grower, and in fact all writers who can give information con-

cerning any industry of our daily life, will find avenues for expression in the trade and technical journals, and in the columns of the newspapers.

The housewife who understands the care of a window garden, the making of home delicacies, the refining arts of housewifery, will find an open door to the publication in the domestic journals and in the special departments of newspapers and magazines.

The teacher through the press and the educational journals may preside over a larger school than that afforded by the occupants of the benches in her school-room.

Through the religious journals the preacher may number his congregations by the thousands, in addition to those whom he addresses on Sunday.

The man of out-of-door life and strength of arm or leg, of skill with rod or gun, may tell of the life that he knows best through the various journals devoted to recreation and sportsmanship.

The funny man, too, has his place in the procession, and the humorist, and those whose profession is to look upon the bright side of life are gladly welcome, not only to humorous papers but also to some columns of nearly every periodical.

The traveler, who trots the globe around, or peers into the strange nooks and corners of the world, will find itching ears to hear, through the columns of the press of the strange or wonderful things which he has seen.

In fact any one who can write interestingly upon any phase of life, vegetable, animal, or human; or who can describe in an entertaining way any phases of fact or fiction concerning this world or any other, may find a place awaiting him in the great and growing company of writers.

LESSON NUMBER FORTY-THREE

HOW TO SUCCEED AS AN AUTHOR

By William Dean Howells

My regular procedure is first to select the topic of the story. This is usually something that has occurred to me, perhaps years before, and that has been developed by occasionally thinking about it.

The next step is the selection of characters, which is the matter of greatest care and study, and I never map out the exact course of the story in advance. Naturally I have a more or less distinct notion of how it is to go, but I find that after I begin writing, one chapter suggests another and the story grows of itself.

Do I receive requests for advice from young writers? Very often, and if the number of such inquiries coming to me affords any indication there is no danger of the extinction of the American novel, of which some critics seem to be afraid.

There isn't much that can be said to these young aspirants for literary fame. The best advice I know is: "Go ahead, do your best, write the truth that you have as you see it; and if one other person feels and appreciates it as you do the effort will not have been wasted."

Writing is so different from other kinds of work, it depends so much upon individual character and habits of mind that it is impossible to lay down any hard and fast rules in relation to it. No sooner have you done so than somebody violates them all and still comes out on top. Still it may be possible for an old stager, who has kept in more or less intimate touch with the literary world for a good many years to say a word or two, chiefly in the way of encouraging and reassuring the beginner, that will not be wasted.

I will not attempt to instruct the beginner as to how to prepare himself or herself (we mustn't forget the "her" in this) for writing. As I said before, literature

is bound by no hard and fast rules. There is no set of books, as in law or engineering, from which one must get his first principles. I don't mean that an acquaintance with the best writing is of no value, but of vastly greater importance is the ability and habit of observing the life that exists about one, which nobody has yet put into a book.

If the young person we are discussing has the gifts of mind which will make him a successful writer, these qualities may be safely left to indicate the course which his "preparation" shall take. Only in this way can variety, originality, and strength be preserved in our literature.

From this you may see that I am not one of those who constantly uphold the classic standards as models for the young literary workers. I guess that fact is well enough known to those who are sufficiently acquainted with me to be interested in what I say. The natural development of the novel has been from the classic, through the romantic, to the naturalistic. I like the latter term better than realistic because realism, in the minds of many persons, is associated with what is sordid and unpleasant.

Of course that isn't true, for reality has its cheerful and encouraging sides as well as the reverse. Realism or naturalism being the present, and perhaps the permanent, garb of the novel in its highest form, it follows that the writer's only text book which he must never disregard is life, life in some one of its infinite phases. Sincerity is the great essential. Truth is the one motto that the young writer should put in big letters above his desk. So long as he conforms to that his work can not be wholly lost.

The tendency of recent years has been, I think, toward naturalism. By that I do not mean that it has commanded the greatest number of readers. Mankind, at least the majority of him, is conservative, sticks to accepted standards, demands the same kind of food that he has been accustomed to.

I never copy the character of an individual. That would be to give a portrait. What is taken represents a type. Every character created by an author comes from his own individuality.

When our young person sets out in a serious attempt to write, having fully absorbed, let us say, the life about him, he is surprised to find that it is hard work. He decides that he can not hope to become great for he has been taught that the great writer, the genius in literature, throws off his masterpieces without an effort. I know of nothing more discouraging to the young writer than this genius theory, and for the relief of any to whom it still exists as a bugaboo, I will say that I am pretty sure it's a myth. The only genius worth talking about in writing as in everything else is the genius of hard work.

Of course brains are necessary and not all men have the mental equipment to become successful authors, but the idea that good literature comes as a sort of heaven-sent inspiration is erroneous. Not to mention myself, I can say from my acquaintance with successful authors that most of the good literature of recent years has been ground out by painstaking and laborious work. I suspect that the same thing would be found to be true of earlier writers, had there been newspapers and reviews to probe into their daily lives and habits of work.

Closely akin to this genius delusion is the idea that a man can write with good results only when the fit is on him. This is a lazy man's theory, but it is easy for a young author to persuade himself into it. The only way for a writer to accomplish anything is to set aside certain hours of the day (not too many) for his work, and devote himself to the work then as completely as though he were in an office or a factory. It may be hard at first, but he will soon become accustomed to it, and will grow into the habit of working at that time.

I don't believe in trying to write so many hundred

words every day, but if the writer devotes a certain amount of time to his task, even if he does not accomplish much at each sitting, he will find the results mounting up in a satisfactory way. The man who waits for inspiration is likely to wait a long time for recognition.

I don't believe that a writer should try to lose himself in his story, as is so often recommended. The advice sounds well, but isn't sound. I hold that the greatest actor is the one who never forgets himself, and so it is in writing. The author should stand constantly in the attitude of critic and inquire, "Is this true? Is it the way such a character would act or speak under such circumstances?" He should have all his characters clearly delineated. They should stand out plainly before his mind's eye. But, after all, they are the creations of his own individuality, and must remain so, if the story is to be worth anything.

As to the best time and the best way to work, each man must decide for himself. I used to do most of my work at night, a survival of the newspaper habit, I suppose. But now I have changed to the morning, and nearly all my work is done before the noon hour. I think that that is really the best time, that a man's mind is fresher and more vigorous then. In composing I generally use a pen, because I want to see the last word or sentence I have written, where careful thought is involved and I am going slowly. But I have a type-writer in my study, and when I see plain sailing ahead I turn to that.

I may say, too, that my greatest difficulty, and one that I probably share with many other writers, is in making a beginning. It is mighty hard work sometimes to start a story that always carries itself along once it is under way.

It is often said that too many books are written nowadays. I don't agree with that.

MATERIAL AND TOOLS

"Here's the marble, here's the chisel,
Take it, work it to thy will:
Thou alone must shape thy future,
Heaven send thee strength and skill."

BOOK THIRD

Markets for Manuscripts

WHERE TO SEND MATERIAL TO MAKE MONEY WRITING. WHERE TO SELL NEWSPAPER ARTICLES, SHORT STORIES, ADVERTISING MATERIAL, MOTION PICTURE PLAYS, POEMS, POPULAR SONGS AND OTHER MANUSCRIPTS. THE KINDS OF MATERIAL DESIRED AND THE RATES PAID BY DIFFERENT PUBLICATIONS.

LESSON NUMBER FORTY-FOUR

All manuscripts should be carefully prepared according to the instructions given in our lessons and the writer should be careful to include sufficient postage for their return should they not be found available. The author should always keep a carbon copy of his manuscript as a safeguard against a possible loss of the original.

The leading magazines pay well for all stories and articles accepted. Popular writers like Rudyard Kipling, Conan Doyle, George Randolph Chester, Mary Roberts Rhinehart, and some others less famous receive a thousand dollars for each of their stories.

The best newspapers usually pay from five to eight dollars a column for material.

The author should study carefully the class of magazines or papers to which he intends to send his stories. He should remember that styles in stories change as in hats and gowns. He should also bear in mind that nearly all periodicals have a certain aim and object in their work. Hence it is necessary for the writer to examine the magazines and papers to which he desires to contribute very carefully. He should also be a wide reader of the best articles and books of fiction that have been produced in recent years. And he should keep abreast of the time by reading everything in the newspapers, magazines or books of special popular interest.

Keep a record of your manuscripts. A card catalogue makes an excellent system. Write the name of each story at the head of a card and arrange the cards alphabetically, reserving an entire card for data concerning

the story with names of publishers to whom it has been sent. Do not wait for your stories to be accepted before attempting to write others. Send them out as fast as they are written and do not be discouraged if they are returned. Remember that there is a reason for the return of every manuscript.

Try to make your stories and manuscripts so appealing that they will not come back. When you accomplish this you will feel that all past efforts and discouragements are as nothing compared with the joys and the rewards which must come to you as a creative artist.

The following list of publishers will help the student to find a market for all material worthy of publication. The classes are arranged alphabetically and include the best periodicals that pay for material.

LESSON NUMBER FORTY-FIVE

ADVERTISING JOURNALS

There is good money in writing advertisements and articles for advertising journals. In fact so enticing does this field appear to some writers that they occasionally step aside from their regular work to pick the big financial plums from the publicity tree. The following journals purchase material:

Judicious Advertising, S. E. Cor. Wabash and Madison, Chicago: A Monthly, desires manuscripts not exceeding three thousand words, illustrated articles preferred, those giving practical and specific information about advertising and salesmanship problems. The rates are one-half cent a word and upward according to the value of the article.

Advertising and Selling, 71 West 23rd St., New York: Articles from 1,600 to 3,000 words, containing facts and figures on sales and advertising.

American Retailer, 906 Longacre Building, New York: Articles about 1,000 words on advertising, salesmanship and window dressing.

Printer's Ink, 12 West 31st St., New York: A leading advertising Journal featuring articles on advertising and sales promotion. Pays well for manuscripts.

AGRICULTURAL JOURNALS

California Cultivator, 115-117 North Broadway, Los Angeles: Weekly, using material of cultural nature pertaining to California conditions. Buys California photographs of cultural value.

Homesearchers' Weekly, 316 California Building, Los Angeles: Monthly, devoted to the building and betterment of homes. Uses short stories, verses and articles, of interest to Southern Californians.

Orchard and Farm, Hearst Building, San Francisco:

- Monthly, desiring articles with illustrations pertaining to the West, particularly California. Payment on acceptance.
- Western Farm Life**, Denham Building, Denver: Semi-monthly. Short western stories, illustrated, not exceeding a thousand words. Buys photographs of poultry, dairy and farm scenes.
- American Farming**, Pontiac Building, Chicago: Monthly. Buys agricultural and livestock articles, preferably illustrated, also good photographs of livestock.
- Breeders' Gazette**, 542 South Dearborn St., Chicago: Weekly Pays \$3 to \$10 a column for material of interest to stock farmers.
- Indiana Farmer**, Box 143 Indianapolis: Weekly. Articles on livestock, dairy horticulture, 300 to 600 words. Pays promptly, at rate of \$2.50 per thousand words.
- Up-to-Date Farming**, 227 West Washington St., Indianapolis: Semi-monthly, to promote the farmer's business. Pays \$2.50 per 1,000 words.
- Iowa Farmer**, 316 Securities Building, Des Moines: Semi-monthly. Articles really telling how to do things.
- Successful Farming**, Des Moines, Iowa: Monthly, desires manuscripts of about 1,000 words, preferably illustrated. Uses short stories and some verse. Buys photographs of interest to farm folks. Pays \$3 to \$6 a 1,000 words.
- Kansas Farmer**, 625 Jackson St., Topeka, Kansas: Monthly. Buys unmounted prints of agricultural livestock scenes in Middle West and brief articles.
- Inland Farmer**, Louisville, Kentucky, Semi-monthly: Desires practical farm and stock articles appealing to farmers in central and southern states. Pays \$2 a 1,000 words. Buys some photographs.
- Market Growers' Journal**, Louisville, Kentucky: Semi-monthly, with department on "Gardeners' Club." Pays \$1.00 for every letter on the writer's experience in farming, with a prize of \$2.00 for the best article.
- Trucker and Farmer**, New Orleans: Monthly. Buys agricultural articles prepared by U. S. Demonstrators and Professors of Agricultural Colleges.
- Maine Farmer**, Augusta: Weekly: Poultry, home and children's departments. State remuneration expected.
- Sunday American**, Boston: Buys short articles on agriculture and rural subjects pertaining to New England, also agricultural photographs.
- Farm and Home**, Springfield, Mass.: Semi-monthly, illustrated feature article on agricultural topics, about 1,500 words in length. Good fiction from two to ten thousand words desired. Buys separate photographs of farm and agricultural scenes.
- Gleaner**, 95 West Fort St., Detroit, Michigan: Semi-monthly. Buys short stories, 800 to 1,500 words in length, having farm setting and healthful viewpoint. Pays \$5 per 1,500 words.
- Former's Wife**, 61 East 10th St., St. Paul, Minn: Monthly. Buys articles, short stories and poetry of interest to women on the farm, also children's verse.

- Star**, Kansas City, Mo.: Weekly: Desires articles based on personal experience on Orchard Heating, Spraying, Fruit Growing, etc., illustrated by photographs.
- Profitable Farming**, Box 1057, St. Joseph, Mo.: Semi-monthly. Articles of 500 to 1,500 words on Farming, Hunting, Fishing, Bees, Poultry, etc. Buys photographs of livestock and farm scenes.
- Montana Farmer**, Great Falls: Semi-monthly. Material of assistance to farmers in Montana. Photos of Montana farm scenes.
- Twentieth Century Farmer**, Omaha, Nebraska: Weekly, desires articles prepared in magazine style, illustrated. Purchases separate photographs.
- Gardeners' Chronicle of America**, 1 Montgomery St., Jersey City, N. J.: Short agricultural articles. Pays \$5 a 1,000 words without photographs.
- La Hacienda**, Sidway Building, Buffalo: Illustrated monthly. Pay \$5 a thousand words without photographs, and \$10 to \$25 a thousand for illustrated articles.
- Garden Magazine and Farming**, Garden City, N. Y.: Monthly, desires articles illustrated by photographs.
- American Agriculturist**, 315 Fourth Ave., New York City: Weekly. Buys short articles, illustrated with two or more photographs. Pays \$3 per column.
- Rural New Yorker**, 409 Pearl St., New York City: Purchases good photographs and material by farm women. Also holiday fiction.
- Farm and Fireside**, Springfield, Ohio: Every Saturday. Desires short pithy articles on phases of farm life. Short stories of romance and adventure.
- Country Gentleman**, Independent Square, Philadelphia: Weekly. Desires short stories and articles on "Household Economy." Also articles on "How You Have Done It." Buys jokes and verse for country dwellers.
- Farm and Ranch**, Dallas, Texas: Weekly. Buys Feature articles, humorous, travel, fiction, etc. of interest to rural people.
- Northwest Farm and Orchard**, 112 Division St., Spokane, Washington: Desires material pertaining to agriculture, the farm, home, etc.
- American Thresherman**, Madison, Wisconsin: Buys manuscripts of about 2,000 words on farm subjects.
- Canadian Countryman**, 60 Colborn St., Toronto: Weekly. Desires special stories and articles bearing upon Canadian conditions. Pays \$3 to \$5 per 1,000 words.

LESSON NUMBER FORTY-SIX

ARCHITECTURAL AND BUILDING

- Carpenter**, 222 East Michigan St., Indianapolis: Monthly journal for carpenters. Pays for articles on carpentry.
- Architecture and Building**, 23 Warren St., New York: Monthly. Buys technical articles on architecture.
- Building Age**, 239 West 39th St., New York: A monthly. Pays \$8 a printed page for text and photographs on practical building articles.

AVIATION

The greatest conquests of the century will be made in teh air. Every well-informed writer should keep in touch with the advancements in aviation. The following magazines will be intesting and should afford a market for good material:

- Aerial Age**, Foster Building, New York: Weekly.
Buys well written articles on aviation and non-technical stories.
- Air Service Journal**, 120 West 32nd St., New York: Weekly.
- Flying**, 280 Madison Ave., New York: Monthly.

AUTOMOBILE AND GAS ENGINE JOURNALS

- Electrical Vehicles**, Monadnock Building, Chicago: Pays \$3 a 1,000 words for articles and fiction reflecting the electric pleasure car or commercial truck.
- Motor Age**, 910 South Michigan Ave., Chicago: Weekly.
Uses short stories or travel articles of motoring interest.
- Power Wagon**, 332 South Michigan Ave., Chicago: Monthly.
Buys articles up to 3000 words, preferably illustrated, on new and unusual appliances, also photographs.
- Auto News**, 370 Columbus Ave., Boston: Weekly. Buys articles of interest to car owners, also photographs and short fiction.
- Motor World**, 239 West 39th St., New York City. Desires news concerning merchandising methods for dealers in cars, and of the automobile trade.

BOOK PUBLISHERS

Nearly every writer desires sometime to produce a book. Long fiction is a most commendable goal for the ambition story writer. And the fields of philosophy, religion, poetry and general literature offer ripe harvests to the literary specialists. The field of influence is wide and the author of a successful book will interest, educate, or influence thousands of lives throughout the coming years. These publishers are among the best in the country.

Send book MSS. by express and save letter postage. Ask that the manuscript be returned if not available by express, "collect."

- M. A. Donohue & Co.**, 701 South Dearborn St., Chicago:
Publish extensive lines of books for boys and girls, also adult fiction.
- Laird & Lee**, Chicago: Publish fiction including high-class detective, juvenile, and other stories up to 100,000 words.
- A. C. McClurg & Co.**, 330 East Ohio St., Chicago: Publish all kinds and classes of books, except poetry.
- Rand, McNally & Co.**, Chicago: Publish school text books, juvenile books, illustrated gift books, etc.

- Cook Publishing Co., David C.**, Elgin, Illinois: Religious periodicals for readers of all ages, books of fiction, and Sunday School articles.
- Bobbs-Merrill Company**, Indianapolis: Fiction and miscellaneous books and stories.
- Ball Publishing Company**, 200 Summer St., Boston: Books of essays, verse, etc.
- Houghton, Mifflin Co.**, 4 Park St., Boston: Books of all classes.
- Little, Brown & Co.**, 34 Beacon St., Boston: Desire novels of 40,000 words and upward.
- Lothrop, Lee & Shepard Company**, 93 Federal St., Boston: Publish adult and juvenile fiction, 50,000 to 100,000 words.
- Small Maynard & Company**, 15 Beacon St., Boston: Fiction publishers.
- Doubleday, Page & Company**, Garden City, Long Island: Publish books on gardening and outdoor subjects, also fiction.
- D. Appleton & Company**, 35 West 32nd St., New York: Publish both fiction and juveniles.
- Century Company**, 353 Fourth Ave., New York: Publish fiction, art and biography.
- Dillingham & Company**, 12 East 22nd St., New York: Publishers of fiction.
- Funk, Wagnalls & Company**, 360 Fourth Ave., New York: Publishers of sociological, travel, biographical and religious works.
- Harper & Bros.**, Franklin Square, New York: General publishers, including books on travel, music, religion, science and literature.
- Henry Holt & Company**, 34 West 33rd St., New York: Publishers of fiction, biography, and school books.
- MacMillan Company**, 64 Fifth Ave., New York: General publishers.
- Platt & Peck Company**, 354 Fourth Ave., New York: Publish calendars, books for children, collections of brief, inspirational essays, etc.
- Jacobs & Company**, 208 West Washington Square, Philadelphia: Publishers of fiction for children and adults.
- Lippincott & Co., J. B.**, Washington Square, Philadelphia: General publishers.
- Penn Publishing Co.**, 925 Filbert St., Philadelphia: Miscellaneous publishers, specializing upon juveniles.

LESSON NUMBER FORTY-SEVEN

BRITISH MAGAZINES THAT BUY MSS.

There is a very good market for American stories in England. Return postage must be in English stamps, money order or international reply coupon, purchasable at postoffice.

- Academy**, 63 Lincoln's Inn Fields, W. C.: Uses literary subjects and short articles.
- Aeronautics**, 8 London Wall Buildings, London, E. C.: Uses articles on aeronautics.

- Answers**, Fleetway House, Farrington St., London, E. C.: Pays \$5 a column for short original articles, appealing to British readers.
- Blackwood's Magazine**, 45 George St., Edinburg: Accepts high-class material on sports, travel, history, etc.
- Boy's Friend**, Fleetway House, Farrington St., London, E. C.: Uses healthy serial stories of adventure.
- English Illustrated Magazine**, 538 Strand, London, W. C.: Uses stories, illustrated articles and verse of popular nature.
- The London Magazine**, Fleetway House, Farrington St., London, E. C.: An illustrated monthly using short stories based on love, adventure, fancy, etc.

EDUCATIONAL JOURNALS

- World's Chronicle**, 542 South Dearborn St., Chicago: Weekly. Using world's progress and character building material.
- Educator Journal**, 28 South Meridian St., Indianapolis: Monthly. School news and articles desired.
- Atlantic Educational Journal**, 19 West Saratoga St., Baltimore: Monthly. Material helpful to teachers in classroom.
- Popular Educator**, 50 Bromfield St., Boston: Monthly. Practical articles on teaching modern subjects.
- Primary Education**, 50 Bromfield St., Boston: Monthly. Makes a specialty of stories for use of teachers in their work. Uses other material concerning games for children, etc. Pays \$2.50 a column.
- American Education**, 50 State St., Albany, N. Y.: Monthly. Contributions not exceeding 1,500 words. Educational topics desired.
- School Journal**, 70 Fifth Ave., N. Y.: Wishes short, clear accounts of what's doing in the educational world, also stories of school work and programs of special days.
- Teachers' Magazine**, 31 East 27th St., New York: Monthly. Desires simple dramatizations and games, motion songs, stories and recitations with action, etc.
- Progressive Teacher**, Nashville, Tenn.: Articles of interest to teachers and parents.
- Industrial Arts**, 129 Michigan St., Milwaukee, Wis.: Solicits articles dealing with industrial arts and education.

ELECTRICAL AND OTHER TRADES JOURNALS

- Electric Traction**, 431 South Dearborn St., Chicago: Pays one-half a cent a word for practical articles of interest for men engaged in electric railway business.
- Electrical Review and Western Electrician**, 608 South Dearborn St., Chicago: Weekly. Pays one-half a cent a word for material of electrical news nature.
- Edison Monthly**, Irving Place and 15th St., New York: A market for some good short verse on electrical subjects for which it pays 50 cents a line.

Electrical World, 239 West 39th St., New York: Weekly. Buys technical matter regarding electrical engineering.

Wireless Age, 456 Fourth Ave., New York: Monthly. Buys authoritative articles on wireless telegraphy and telephony.

LESSON NUMBER FORTY-EIGHT ENGINEERING PUBLICATIONS

Engineering and Mining Journal, 10th Ave. and 36th St., New York: Weekly. Buys articles treating of the progress in arts of mining and metallurgy.

Engineering Magazine, 142 Nassau St., New York: Desires professional material on engineering subjects.

Machinery, 49 Lafayette St., New York: Devoted chiefly to machine shop practice and similar subjects. Pays from \$5 to \$8 a 1,000 words.

Power and the Engineer, 239 West 39th St., New York: Weekly. Desires live manuscripts dealing with generation and transmission of power.

Gas Engine, 221 East 7th Ave., Cincinnati: Uses illustrated articles on unique application of gas engine power.

Farm Engineering, Springfield, Ohio: Pays from one-half a cent a word up and \$1.00 each for illustrations for articles along farm engineering lines.

FINANCIAL BANKING AND BUSINESS PUBLICATIONS

California Industries Magazine, 657 Monadnock Building, San Francisco: Uses manuscripts of from 1,000 to 2,000 words on industries in western California. Pays \$5 for stories.

Inland Storekeeper, Byxbee Publishing Co., Chicago: Desires articles up to 3,000 words covering advertising plans and schemes.

System, Madison and Wabash, Chicago: Buys accounts of shortcuts in office and factory system. Desires photographs of unusual window displays, advertising stunts, etc.

Iowa Factories, 611 Crocker Building, Des Moines: Desires material on industries, finance, etc., appealing to Iowa manufacturers.

Commercial Traveler's Magazine, Springfield, Mass.: Considers material pertaining to life on the road among commercial travelers.

Business, 89 West Fort St., Detroit, Mich.: Wants practical business contributions and short snappy stories on methods and means.

Financial World, 18 Broadway, New York: Pays liberally for financial stories of value to investors.

Real Estate Magazine, 165 Broadway, New York: Considers manuscripts on investments, and methods of developing real estate.

Cincinnati Trade Review, 514 Main St., Cincinnati: Articles on window trimming, interior decoration, etc.

Selling Sense, 151 North Hampton St., Easton, Penn.: Buys articles on salesmanship to inspire sales people.

FRATERNAL PUBLICATIONS

Policeman's Monthly, 37 East 28th St., New York: Desires stories pertaining to police and detective work.
Sample Case, 638 North Park St., Columbus, Ohio: Articles on unusual phases of salesmanship.

National League Barber, 1925 West Cumberland St., Philadelphia: Pays 2 cents a word for acceptable trade material.

LESSON NUMBER FORTY-NINE**FISHING, HUNTING AND SPORTING**

Pacific Coast Tennis Review, 107 North Spring St., Los Angeles: Desires stories and pictures of tennis players.

Arms and Man, 1502 H St., N. W., Washington, D. C.: Manuscripts relating to rifle, revolver and shot gun shooting, also hunting stories. Pays \$3 per column.

Golfers' Magazine, 1355 Monadnock Building, Chicago: Desires good stories of golfing, also photographs of prominent golfers.

Our Dumb Animals, 180 Longwood Ave., Boston: Uses stories on all phases of dumb animal life.

Country Life in America, Garden City, N. Y.: Uses material on outdoor sports with photographs.

Field and Stream, 456 Fourth Ave., New York: Uses fiction serials on western or northern woods and short stories. Pays from one-half a cent to 3 cents a word.

Motor Boating, 119 West 40th St., New York: Desires motor boating articles and illustrations. Pays one cent a word.

Outing Magazine, 145 West 36th St., New York: Uses little stories of fiction dealing with humor, adventure, etc. Purchases unusual outdoor photographs.

GOSPEL SONG PUBLISHERS

The following companies publish hundreds of gospel song books and many special services for Christmas, Easter and Children's Day each year. Each gospel song must be a sermon with a striking title. The writer should consult and study different collections of gospel songs in preparing for this work. The following publishers and composers purchase gospel song poems, complete songs, words and music:

Samuel W. Beazley, 808 Deland Ave., Chicago.

E. O. Excell, Lakeside Building, Chicago.

Glad Tidings Publishing Company, 602 Lakeside Building, Chicago.

Hope Publishing Company, 150 Michigan Ave., Chicago.

Meggs Publishing Co., 222 East Ohio St., Indianapolis.

Biglow & Main Co., 156 Fifth Ave., New York.

Hall-Mack, Publishers, 1018 Arch St., Philadelphia.

John J. Hood, 1024 Arch St., Philadelphia.

MacCalla & Co., 249 Dock St., Philadelphia.

HARDWARE AND ALLIED TRADES JOURNALS

- Farm Implement News**, 701 Masonic Temple, Chicago:
Desires articles pertaining to the sale and use of farm implements.
- National Hardware Bulletin**, Argos, Indiana: Articles pertaining to retail hardware business.
- American Blacksmith**, Sidway Building, Buffalo: Uses articles, verse and photographs.
- Hardware Age**, 239 West 39th St., New York: Solicits accounts of business methods by hardware stores with photographs.
- ✓ **Simple Thinks**, Providence, R. I.: Published by Screw Machinery Products Corporation. Uses fiction, business and inspirational articles on every-day topics.

LESSON NUMBER FIFTY**HOUSEHOLD, WOMEN'S AND ALLIED PUBLICATIONS**

The household publications present a growing and attractive field for young writers. These magazines are read largely by women and children in the home. Consequently everything that has to do with home life and the welfare of the household is of interest to the readers.

It is well for the writer to examine the different departments in the publications listed below. He should read them for hints and suggestions as well as information on the kind of material desired.

- Woman's World**, 107 South Clinton St., Chicago: Uses short fiction, verse and serials. Also short stories of 1,500 words and verse for children.
- Mother's Magazine**, Elgin, Illinois: Uses material pertaining to mothers and the home.
- American Motherhood**, Cooperstown, New York: Desires stories and articles of home life and child welfare.
- Good Housekeeping Magazine**, 119 West 40th St., New York: Original and useful ideas for Discoveries Department of the magazine.
- Harper's Bazar**, 119 West 40th St., New York: Uses appropriate articles for women.
- ✓ **Housewife**, 30 Irving Place, New York: Material to entertain and help busy women. Also short stories.
- Delineator**, Spring and Macdougal Sts., New York: Uses short stories with well developed plots of interest to women.
- Ladies' World**, 4th Ave. and 20th St., New York: Love or adventure stories with love interest, 2,500 to 5,000 words, serials and storilettes and other material.
- McCall's Magazine**, 236 West 37th St., New York: Uses short stories and entertaining serials of feminine interest.
- People's Home Journal**, 23 City Hall Place, New York: Desires short stories and serials, feature articles, etc.

Pictorial Review, 222 West 39th St., New York: Uses serials, short stories, and articles of general nature helpful to women.

Woman's Home Companion, 381 Fourth Ave., New York: Uses serials, short stories, juvenile fiction, verse, etc.

Woman's Magazine, No. 3 Macdougal St., New York: Uses illustrated articles, short stories, and good poetry. York.

Ladies' Home Journal, Philadelphia: Uses stories and serials, special articles and verse. Also material for its different departments.

Holland's Magazine, Dallas, Texas: Uses stories of love, adventure and fantasy up to 5,000 words. Buys photographs of flowers, landscapes and subjects of interest to women and children.

HUMOROUS MARKETS

Ginger, Duluth, Minn.: Buys jokes, especially those relating to food products.

Illustrated Sunday Magazine, 193 Main St., Buffalo: Uses anecdotes of well-known people and other humorous material.

National Magazine, 202 Main St., Buffalo: Offers a prize of \$5 and \$1 for each accepted funny story.

Collier's Weekly, 416 West 13th St., New York: Uses fresh anecdotes and humorous verse. Pays 10 cents a word.

Everybody's Magazine, Spring and Macdougall Sts., New York: Uses old and new jokes.

Life, 17 West 31st St., New York: Uses light and humorous stories from 1,000 to 3,000 words.

Lippincott's Monthly Magazine, 31 Union Square New York: Uses jokes and original verses and anecdotes.

Magazine of Fun, 225 Fifth Ave., New York: Offers a first prize of \$5, a second of \$3 and a third of \$2 for "The Funniest Jokes Ever Heard."

Puck, 301 Lafayette St., New York: Pays the highest prices for satire, brilliant wit, and the cleverest stories.

New York World Joke Book, World Building, New York: Uses jests, jingles, epigrams and anecdotes.

Woman's Home Companion, 381 Fourth Ave., New York: Uses epigrams, jokes and verses of all kinds.

Country Gentleman, Independent Square, Philadelphia: Accepts humorous material, prose and verse of suburban savor.

Ladies' Home Journal, Independent Square, Philadelphia: Pays \$1 each for old and new jokes.

Saturday Evening Post, Independent Square, Philadelphia: Uses jokes and anecdotes of prominent persons.

LESSON NUMBER FIFTY-ONE

JUVENILE PERIODICALS

Young People's Weekly, David C. Cook, publisher, 1142 Wrightwood Ave., Chicago: Uses many wholesome stories of young people who have made good, with photographs.

- Mayflower**, Pilgrim Press, Boston: Uses child-poems, and pays \$2 apiece.
- Youth's Companion**, 201 Columbus Ave., Boston: Pays well for suitable short stories for boys and girls or the household, also humorous stories, stories of adventure, etc.
- American Boy**, Detroit, Mich.: Buys juvenile fiction suitable for boys between 9 and 18 years. Photographs of outdoor scenes and subjects interesting to boys are purchased at \$1 each.
- Schoolmate**, Floral Park, New York: Desires articles on athletics, hygiene, etc.
- Boys' Life**, The Boy Scouts' magazine, 200 Fifth Ave., New York: Desires stories with plenty of action and human interest.
- John Martin's Book**, Garden City, New York: In the market for exceptionally good children's material. Pays \$2.50 to \$5 per printed page and from \$1 to \$5 each for verse.
- Boy's Magazine**, Smethport, New York. Uses short stories full of healthy and exciting incidents appealing to boys.

MAIL ORDER MAGAZINES

The mail order magazine is usually read by rural people who do their buying largely through the mails. They do not often pay high rates for material.

- Chicago Ledger**, 500 Dearborn St., Chicago: Buys serials and short stories paying \$2.50 a 1,000 words for serials and from \$10 to \$25 for short stories.
- Household Guest**, 501 Plymouth Court, Chicago: Offers prizes of \$3, \$2 and \$1 for the best letters submitted to its "Golden Hour Club" Department.
- Comfort**, Augusta, Maine. Uses bright, smart short stories of a very interesting nature, also occasional stories for the different seasons.
- Grit**, Williamsport, Penn.: Offers weekly prizes of \$3, \$2 and \$1 for letters for its people's forum department. Uses photographs and stories of men who do things.

MARKETS FOR POST CARDS, CALENDARS AND ADVERTISING MATERIAL

The following firms purchase verses and mottos for use with post cards, calendars, gift books, etc.

- Paul Elder**, San Francisco.
Edward H. Mitchell, 3363 Army St., San Francisco.
Curt Teich & Co., 1742 Irving Park Blvd., Chicago.
Lambin-Frederickson Co., 538 South Dearborn St., Chicago.
T. S. McGrath, 38 South Dearborn St., Chicago.
P. G. Volland & Co., 100 Michigan Ave., Chicago.
Keadma Publishing Co., Rogers Park, Illinois.
A. M. Davis Co., 530 Atlantic Ave., Boston.
George C. Whitney Co., Worcester, Mass.
Shaw Advertising Co., 110 West 3rd St., Kansas City, Mo.
George W. Parker Art Co., Minneapolis.
F. A. Owen Publishing Co., Dansville, N. Y.

Owen Card Publishing Co., Elmira, N. Y.
Gibson Art Co., 200 Fifth Ave., New York.
International Art Publishing Co., 315 Fourth Ave., New York.
Thompson-Smith Co., 263 Fifth Ave., New York.
Keating Card Co., 715 Sansom St., Philadelphia.

LESSON NUMBER FIFTY-TWO

MARKETS FOR PHOTOGRAPHS

The use of photographs by magazines and other publications is constantly increasing. Many periodicals are buying separate photos and others pay well for photos with brief stories woven around the subject. One of our students, who was a salesman before he took our course, is now receiving a good income by taking pictures of unusual things, inventions, engineering feats, mechanical appliances and motion picture stunts, and selling them with a brief story, to a varied list of magazines.

Sunset Magazine, San Francisco.
Popular Mechanics Magazine, 6 North Michigan Ave., Chicago.
National Geographic Magazine, 16th and M Sts., Washington, D. C.
System, Wabash and Madison, Chicago.
Technical World Magazine, 58th and Drexel Ave., Chicago.
Youth's Companian, Boston.
American Boy, Detroit.
World's Work, Garden City, New York.
Collier's Weekly, New York.
Doubleday, Page and Co., New York.
Independent, 119 W. 40th St., New York.
Country Gentleman, Philadelphia.
Holland's Magazine, Dallas, Texas.

If you wish to place photos through agencies we would refer you to the following companies who handle photographs:

Underwood & Underwood, 417 Fifth Ave., New York.
Brown Brothers, Longacre Bldg., New York.
International News Service, 239 William St., New York.
World Feature Service, 200 Fifth Ave., New York.
Paul Thompson, 10 Spruce St., New York.
Janet M. Cummings, 70 Fifth Ave., New York.

Your local photographer will enlarge your prints at little expense. 5x7 is a good size to send out. They should be given a slossy surface for cuts. Each subject with its story may be sent to several publications providing pictures are taken from different angles and the stories varied. When they are sent to local publications widely separated this precaution is not necessary. The same picture and story may be sent to several periodicals.

Rare stock photos may be also used for this purpose but it is best to avoid post-card pictures of wide circulation. In addition to the following list you should note the publications in the general lists which purchase photographs. The prospective seller should examine all these magazines for appropriate markets.

MILITARY AND MARINE PUBLICATIONS

- Army and Navy News**, Chronicle Bldg., San Francisco: Monthly. Uses illustrated articles of west coast interest.
- Boat Buyer**, New York. Uses manuscripts on plans of boats, etc.
- International Marine Engineering**, 17 Battery Place, New York: Uses Illustrated articles with an appeal to men who build or operate power-driven vessels.
- Our Navy**, Woolworth Bldg., New York: Pays standard prices for illustrated feature articles pertaining to the U. S. Navy.
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LESSON NUMBER FIFTY-THREE

MOVING PICTURE JOURNALS

- Photoplay Art Magazine**, Los Angeles.
- Photoplay Magazine**, 8 South Dearborn St., Chicago.
- Motion Picture Magazine**, 175 Duffield St., Brooklyn, N. Y.
- Moving Picture News**, 220 West 42nd St., New York.
- Moving Picture Stories**, 168 West 23rd St., New York.
- Moving Picture World**, 17 Madison Ave., New York.
- Photo-Play Journal**, Land Title Bldg., Philadelphia.
- The Photo Play World**, Philadelphia.
- Picture-Play Magazine**, 78 Seventh Ave., New York.

MUSIC PUBLICATIONS AND PUBLISHERS

- Musical Leader**, Chicago: Uses articles concerned with music.
- Piano Magazine**, 608 Dearborn St., Chicago: Articles of interest to the manufacturer, seller or buyer of pianos.
- Musician**, 150 Tremont St., Boston: Uses articles which help the musician or the music business.
- Etude**, Presser Bldg., Philadelphia: Uses articles appropriate to a musical home journal, preferably from 300 to 700 words.
- Musical Visitor**, Lawrenceburg, Tenn.: Devoted to music, poetry and good home literature.

High Class Music

A distinction is made between publishers of High Class and Popular music to indicate those who handle "classical" and those who publish "popular" music and songs.

- Boosey & Co.**, 9 E. 17th St., New York: Publishers of books on music.
- Boston Music Co.**, 26 West St., Boston: Vocal music, church anthems, etc.

- Ditson, C. H. & Co.**, 8 E 34th St., New York: Desires manuscripts from composers also song poems with music.
- Ditson & Co., Oliver**, 150 Tremont St., Boston: Will examine unpublished compositions. Do not use words without music.
- Gamble Hinged Music Co.**, 67 East Van Buren St., Chicago: Popular music of superior grade, concert compositions, etc.
- Lorenz Publishing Co.**, Dayton, Ohio: Publishes anthems, gospel hymns, cantatas, etc.

Popular Music—Including Song Poems

- Abrahams, Maurice Music Co.**, 1570 Broadway, New York.
- Broadway Music Corporation**, 145 West 45th St., New York.
- Crown Music Co.**, 1437 Broadway, New York.
- Ellis & Co.**, 145 North Clark St., Chicago.
- Feist, Leo**, 235 West 40th St., New York.
- Gordon, H. S.**, 145 West 36th St., New York.
- Harms, T. B.**, 62 West 45th, New York.
- Harris, Charles K.**, 701 Seventh Ave., New York.
- Morris, Jos.**, 145 West 45th St., New York.
- Morse, Theo., Music Co.**, 143 West 40th St., New York.
- Rositer, Will**, 1581 Broadway, New York.
- Stern, Jos., & Co.**, 106 West 38th St., New York.
- Vandersloot Music Co.**, Williamsport, Pa.
- Von Tilzer, Albert**, 1367 Broadway, New York.
- Wenrich-Howard Music Co.**, Columbia Theatre Bldg., New York.
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- Witmark, M. & Sons**, 144 West 37th St., New York.
- Woodward, Willis & Co.**, 1193 Broadway, New York.

LESSON NUMBER FIFTY-FOUR

MUNICIPAL PUBLICATIONS

- American City**, 87 Nassau St., New York. Address editor for requirements.
- Greater City**, 45 Cedar St., New York: Published monthly by civic experts. Uses material on civic betterment subjects with cuts or photos.
- Municipal Journal and Engineer**, 50 Union Square, New York: Weekly. Pays for special articles and letters discussing municipal affairs.

NEWSPAPERS

We list the most prominent city newspapers but cannot mention all the American newspapers which purchase stories and other manuscripts. The student should keep in touch, through the public library or direct communication, with all the papers in his vicinity with which he wishes to deal.

Ayer's Newspaper Directory may be consulted in a public library or local newspaper office. It gives a complete alphabetical list of papers with large circulation, also name of publisher.

- Call**, San Francisco: Offers a first prize of \$5, a second of \$3, and third of \$2, for best "cooking receipts" submitted each month.
- Daily News**, Chicago: Accepts occasional poems, anecdotes, sketches.
- Tribune**, Chicago: In the market for feature stories for woman's section. Offers \$5, every week for best personal experience of a worker.
- Christian Science Monitor**, Boston: Buys illustrated news articles and articles of public improvements.
- Post**, Boston: Offers weekly prizes for original stories of \$10, \$5 and \$2.
- Sunday Globe**, Boston: Pays \$5 a column for articles, preferably with photographs, of New England or national significance.
- Transcript**, Boston: Pays \$8, a column for articles of 3,000 words on topics of national interest.
- Free Press**, Detroit: In the market for short feature stories on phases of Michigan life.
- Star**, Kansas City, Mo.: Buys feature articles for Sunday edition. Also purchases photographs.
- News**, Buffalo: Pays promptly for illustrated special articles.
- Sunday Express**, Buffalo: A market for illustrated travel articles.
- New York Times**, New York: Buys verses, jokes, epigrams and paragraph fillers and one poem daily of timely appeal. Also articles for Sunday edition.
- Sun**, New York: Purchases short articles for boys' and girls' page. Pays \$5 for poems.
- Morning Telegraph**, New York: Buys "feature stuff," verse and fiction of theatrical and sporting nature.
- Inquirer**, Philadelphia: Buys illustrated feature stories of national and human interest.
- North American**, Philadelphia: Buys general feature stories.
- Public Ledger**, Independence Square, Philadelphia: Buys timely photos covering news events. Also material of interest to women and Sunday features.
- Record**, Philadelphia: Buys children's verses and stories for juvenile section. Also feature stories on news of the day. Pays \$5 per column and \$1 per photograph.
- Press**, Pittsburgh: Buys special news articles and photos of timely value.
- Pittsburgh Bulletin**: In the market for society items of interest and illustrated travel articles of 1,600 words.

LESSON NUMBER FIFTY-FIVE

PHOTOPLAY MARKETS

As photoplay companies frequently combine and change their requirements, it would be well for the writer to communicate with the companies before submitting material to ascertain their needs. He should also frequently consult the trade magazines, as listed in this section under MOVING PICTURE JOURNALS, for information concerning the companies and releases.

American Film Manufacturing Co., Santa Barbara, Cal.
 Arrow Film Co., 25 West 45th St., New York.
 Balboa Amusement Producing Co., Long Beach, Cal.
 Biograph Company, Georgia and Gerard Sts., Los Angeles.
 Bluebird Photoplays (Universal), 1600 Broadway, New York.
 Brady, William A. (World), 130 West 46th St., New York.
 Christie Film Corporation, Gower St., Hollywood, Cal.
 Edison, 2826 Decatur Ave., New York.
 Fox Film Co., 130 West 46th St., New York, also Hollywood, Cal.
 Frohman Amusement Corporation, 18 E. 41st St., New York.
 Gaumont Company, Congress Ave., Flushing, Long Island.
 Horsley, David, Hollywood, Cal.
 Kay-Bee Film Co., Culver City, Cal.
 Keystone Film Co., 1712 Allesandro St., Los Angeles.
 Kalem Film Co., Glendale, Cal.
 Lasky-Famous Players, Hollywood, Cal., and 485 Fifth Ave., New York.
 Lubin Manufacturing Co., Indiana Ave., Philadelphia.
 Mammouth Film Corporation, 126 West 46th St., New York.
 Morosco Photoplay Co., 22 West 42nd St., New York.
 Mutual Film Corporation, 4500 Sunset Blvd., Los Angeles.
 New York Motion Picture Corporation, Santa Monica, Cal.
 Pallas Pictures, 205 N. Occidental Blvd., Los Angeles.
 Pathe, Congress St., Jersey City, N. J.
 Rolfe Photoplays, 3 West 61st St., New York.
 Sanger Photoplays Corporation, 33 West 42nd St., New York.
 Selig Polyscope Company, Garland Bldg., Chicago.
 Signal Film Corporation, 4560 Pasadena Ave., Los Angeles.
 Thanhouser Film Corporation, New Rochelle, New York.
 Universal Film Manufacturing Co., Universal City, Cal.
 Vitagraph Company, East 15th and Locust Ave., Brooklyn, New York.
 World Film Corporation, 130 West 46th St., New York.

POULTRY JOURNALS

Pacific Poultrycraft, Higgins Bldg., Los Angeles: Uses brief articles on poultry breeding and management.
 Western Poultry, Lewiston, Idaho. Uses articles and photos.
 American Poultry Journal, 542 South Dearborn St., Chicago: In the market for live poultry material.
 Poultry Culture, Topeka, Kansas: Buys articles and photos on poultry.
 Profitable Poultry, 29 Central St., Boston: Pays half a cent a word for first-class articles on poultry.
 American Poultry Instructor, 59 Market St., Grand Rapids, Mich.: Considers drawings, photos and instructive poultry articles.
 American Poultryman, Lincoln, Neb.: Prefers articles five to six hundred words, preferably illustrated. Also short stories, verses and jokes.

LESSON NUMBER FORTY-SIX

RELIGIOUS PUBLICATIONS

- California Christian Advocate**, 5 City Hall Ave., San Francisco: Methodist weekly. Occasionally buys original stories.
- Continent**, 509 South Wabash Ave., Chicago: Presbyterian weekly. Desires stories for adults and children. Also women's articles.
- Extension**, Drawer S, Chicago: Catholic monthly. Uses short stories, verse and illustrated articles.
- Northwestern Christian Advocate**, 1020 S. Wabash Ave., Chicago: Methodist weekly. Purchases material for "Higher Life" department.
- Dew Drops**, Elgin, Ill.: Needs Sunday School stories for children of three to four hundred words.
- Home Department Visitor**, Elgin, Ill.: Buys articles on home department methods, short stories and appropriate incidents.
- New Century Sunday School Teacher**, Elgin, Ill. Buys articles on proved methods of Sunday School class work.
- What To Do**, Elgin, Ill.: Sunday School paper for children. Desires plot stories of from 1,000 to 2,000 words. Address David C. Cook Pub. Co.
- Union Signal**, Evanston, Ill.: Organ National W. C. T. U. Temperance stories, about 1,500 words and short stories, four to ten chapters.
- Christian Family**, Techny, Ill.: Catholic monthly. Uses short stories, verses and illustrated articles.
- Christian Observer**, 421 South Third Ave., Louisville, Ky.: Presbyterian family weekly. Considers material for "Home Circle" and "Our Little Ones" also some short stories.
- Beacon**, 25 Beacon St., Boston: Unitarian Sunday School weekly for young people. Wants strong human interest stories.
- Christian Endeavor World**, 31 Mount Vernon St., Boston: Organ International Y. P. S. C. E. Wants illustrated articles on timely themes, good stories, poetry and short pointed essays.
- Congregationalist**, 14 Beacon St., Boston: Weekly. Pays half a cent a word for material of interest to women and children and uplift material for Christian Work department.
- Wellspring**, 14 Beacon St., Boston. Congregationalist weekly for young people. Good market for incidents and paragraphs of 300 to 1,000 words.
- Junior Christian Endeavor World**, 31 Mount Vernon St., Boston: A market for brief stories and articles for young people about fifteen years old.
- Zion's Herald**, 581 Boylston St., Boston: Methodist weekly. Pays \$3 per 1,000 words for religious and family material, also poems and special day stories.
- Round Table**, 2710 Pine St., St. Louis, Mo.: Christian weekly for boys. Buys short and serial stories.
- Social Circle**, 2710 Pine St., St. Louis, Mo.: Christian weekly for girls. Uses serials and short stories.

- American Messenger**, Park Ave. and 40th St., New York: Pays \$4 for 1,000 words for short stories, verse and serials of uplift nature.
- Christian Herald**, 91 Bible House, New York: Uses first-class optimistic short stories. Pays \$5 to \$15, for cover photographs and \$2 to \$2.50 for text photos.
- Sunday School Journal**, Cincinnati: Methodist monthly. Pays liberally for articles on Sunday School methods and new ideas for Sunday School teachers.
- Sunday School Times**, 1031 Walnut St., Philadelphia: Uses stories, verse and Sunday School material.
- Young People**, 1701 Chestnut St., Philadelphia: Baptist weekly. Short stories and serials.
- Youth's World**, 1701 Chestnut St., Philadelphia: Baptist monthly for boys. Uses short stories for boys.

LESSON NUMBER FIFTY-SEVEN
STANDARD MAGAZINES AND OTHER
PUBLICATIONS

Buy material as indicated in the list.

These magazines are always looking for articles and fiction of the highest type. We have specified, as far as we have been able to learn, the kind of material desired by each publication and the rates paid. As in the foregoing lists, we have attempted to eliminate all publications which do not pay for material and those which pay by subscription or in any thing but cash.

In sending material the writer should first examine copies of the magazine, when convenient, and decide just which publications are using material similar to that which he has to offer. Whenever it is not convenient for the writer to consult the magazines at a public library he can usually look them over at news stands or book stores. By purchasing a copy of a different magazine each month and reading it carefully he will keep in touch with the nature of material used and the policy of the publishers. The best known magazines usually pay from two to five cents a word to new writers. Famous authors, of course, receive much higher rates.

- Ainslee's Magazine**, 79 Seventh Ave., New York: Always wants love stories, good adventure fiction of literary merit. Uses complete novel monthly, light verse and poetry. Pays on acceptance.
- All-Story Weekly**, 8 West 40th St., New York: Wants all kinds of fiction, preferably stories with strong dramatic values and plenty of action.
- American Magazine**, 381 Fourth Ave., New York: Buys short stories, serials, novels, serious and humorous poems. Also illustrated material for department—"Interesting People."

- American Sunday Magazine**, 119 West 40th St., New York: Monthly. Desires stories of about 1,700 words about worth-while people. Pays two cents a word.
- Argosy**, 8 West 40th St., New York. Desires entertaining and thrilling stories. Adventure more essential than love element. Short stories, serials and novels.
- Associated Sunday Magazines**, 95 Madison Ave., New York: Weekly. Wants ideal short stories with action, plot and literary finish, appealing to Sunday newspaper readers.
- Argonaut**, 406 Sutter St., San Francisco: Uses short stories with western setting of life and action.
- Adventure**, Spring and Macdougle Sts., New York: Wants stories of action, simply and clearly told; fiction of any length. Welcomes new writers.
- Atlantic Monthly**, 4 Park St., Boston: Uses articles on politics, art, science and literature of exceptional literary merit. Pays on acceptance.
- Blue Book**, North American Bldg., Chicago: Desires love and adventure stories with love element, also novels.
- Black Cat**, Salem, Mass. Desires clean original short stories, 1,500 to 5,000 words.
- Bookman**, 443 Fourth Ave., New York: Uses anecdotes and articles on authors. Desires strong literary articles.
- Browning's Magazine**, Cooper Square, New York: Offers prizes for photos. Pays cash for jokes and brief verse.
- Century Magazine**, 353 Fourth Ave., New York: Buys serials and short stories of literary excellence, humorous material, sketches, jokes and verse.
- Clever Stories**, 331 Fourth Ave., New York: Quarterly, uses a noyelette, short stories, verses and epigrams.
- Collier's Weekly**, 416 West 13th St., New York: Buys short stories and a serial. Pays well for articles, anecdotes, jokes and humorous verse.
- Cosmopolitan Magazine**, 119 West Fortieth St., New York: Prefers ultra modern fiction. Theme, plot, characters and style must be up-to-date. Pays highest prices.
- California Outlook**, 524 South Spring St., Los Angeles: Uses brief California articles, preferably illustrated. Pays on publication.
- Canada Monthly**, London, Ontario: Desires special articles dealing with Canadian life problems. Pays from one to three cents a word.
- Drama**, 736 Marquette Bldg., Chicago: Pays \$5 to \$10 a thousand words for articles relating to the drama.
- Dramatic Mirror**, 1493 Broadway, New York: Pays \$4 a column for material dealing with the theatre and its profession.
- Everybody's Magazine**, Spring and Macdougal Sts., New York: Wants especially good humorous and love stories. Pays on acceptance.
- Every Week**, 95 Madison Ave., New York: A three cent weekly—buys stories, feature articles and photographs.
- Forum**, 32 West 58th St., New York: Uses short stories, poems and essays of high literary standard.
- Green Book Magazine**, North American Bldg., Chicago: Uses stories and articles relating to the theatre.

Harper's Monthly Magazine, Franklin Square, New York: Uses serials and short stories of high literary excellence. Buys short articles and verse. Pays well.

Hearst's Magazine, 119 West 40th St., New York: Buys high-class fiction, jokes, poems. Pays highest prices.

Independent and Harpers Weekly, New York City: Timely articles and photographs.

LESSON NUMBER FIFTY-EIGHT

STANDARD PUBLICATIONS

- Leslie's Weekly**, 225 Fifth Ave., New York: Buys short stories of about 2,000 words with adventure flavor and photos of current events.
- Lippincott's Monthly Magazine**, 31 Union Square, New York: Desires gripping short stories and serials.
- Live Stories**, 79 Seventh Ave., New York: Illustrated monthly. Serials and vital short stories.
- McClure's Magazine**, Fourth Ave. and 20th St., New York: Uses serials, short stories and optimistic articles.
- Metropolitan Magazine**, 432 Fourth Ave., New York: Buys short stories, a serial, poems, articles and sketches of unusual people.
- Munsey's Magazine**, 8 West 40th St., New York: Buys human interest fiction, storilettes and a book-length novel for each issue. Pays well.
- New Story Magazine**, 79 Seventh Ave., New York: Uses a complete novel each issue, short stories, a serial and verse.
- Overland Monthly**, 21 Sutter St., San Francisco: Stories with western flavor.
- Outlook**, 287 Fourth Ave., New York: Desires well written articles from personal knowledge on current topics.
- Parisienne**, 331 Fourth Ave., New York: Uses stories and poems.
- Pearson's Magazine**, 435 East 24th St., New York: Offers attractive market for clean-cut stories and informing articles.
- People's Magazine**, 79 Seventh Ave., New York: Uses complete novels and serial novels.
- Popular Magazine**, 79 Seventh Ave., New York: Semi-monthly. Stories of adventure, mystery and humor with much action; a complete novel.
- Poetry, A Magazine of Verse**, 543 Cass St., Chicago: All kinds of verse purchased; that with modern cast especially desired.
- Popular Mechanics Magazine**, 6 No. Michigan Ave., Chicago: Accepts photos and illustrated articles on "How to Make Things."
- People's Popular Magazine**, Des Moines, Iowa: Uses love and adventure stories, also illustrated articles on noted people.
- Railroad Man's Magazine**, 8 West 40th St., New York: Live stories of bravery and daring with a railroad setting, also illustrated stories.

- Review of Reviews**, 30 Irving Place, New York: Uses special timely articles.
- Romance**, 35 West 39th St., New York: In market for short stories, short novelettes, verse and serials.
- Red Book Magazine**, North Am. Building, Chicago: Uses short fiction of best quality, and serials.
- Scientific American**, Woolworth Building, New York: Desires short scientific articles and photos.
- Scribner's Magazine**, 597 Fifth Ave., New York: Accepts short stories, a serial and poems.
- Smart Set**, 331 Fourth Ave., New York: Uses love, adventure, fantastic and society stories from 500 to 15,000 words.
- Smith's Magazine**, 79 Seventh Ave., New York: Uses wholesome up-to-date stories and poems.
- Snappy Stories**, 35 West 39th St., New York: Uses short novelettes and stories with plots concerning American life.
- Strand Magazine**, 83-85 Duane St., New York: Pays \$75 to \$200 for short stories up to 6000 words.
- Sunset Magazine**, Sunset Building, San Francisco: Desires material reflecting the life of the Pacific Coast. Pays well for the best fiction.
- Saturday Evening Post**, Independence Square, Philadelphia: Uses stories of business, enterprise and love of American setting. Pays well.
- Tip-Top Semi-Monthly**, 79 Seventh Ave., New York: Uses short stories, serials and a complete story, all of the gripping nature.
- Top Notch**, 79 Seventh Ave., New York: Semi-monthly, of special interest to young men. Uses a complete novel and short stories.
- Town Topics**, 2 West 45th St., New York: Uses light and humorous poems.
- Travel**, 31 East 17th St., New York: Uses articles on travel illustrated by photographs.
- Vanity Fair**, 449 Fourth Ave., New York: Mirrors the progress of American life.
- World's Advance**, 239 Fourth Ave., New York: Uses material bearing upon electrical and mechanical advancement. Buys photos. Pays promptly.
- World's Work**, Garden City, L. I.: Prefers stories with strong original plots and much action, also timely short articles.
- Young's Magazine**, 15 West 20th St., New York: Realistic short stories showing life as it should be, are wanted.

LESSON NUMBER FIFTY-NINE SYNDICATES

The syndicate is a modern product of the newspaper and magazine world.

Syndication is an efficient method of a wide reading and good compensation for one's material. Instead of selling a story or article to one magazine only, by syndicating his material the writer sells it to twenty or thirty

publications in widely different parts of the country. These publications are usually Sunday papers or supplements in which the article appears on the same date. While the price received from any one of these publications is considerably less than one would expect from its single publication the aggregate amount received is usually more than could be expected when sold exclusively to one editor.

The following syndicates have been found to be reliable:

Associated Newspapers, Singer Building, New York: Supplies leading evening newspapers throughout the country with educational, literary, entertaining and humorous articles, preferably in series.

American Press Association, 225 West 39th St., New York: Buys short stories, news and feature photos. Pays \$1.50 for single column and \$2 for double column photos.

George Matthew Adams, 8 West 40th St., New York.

Bell Syndicate, World Building, New York.

Central Press, Cleveland, Ohio: Buys photos of news interest with explanatory lines.

William G. Chapman, 118 North LaSalle St., Chicago.

McClure Newspaper Syndicate, 45 West 34th St., New York: Buys short fiction with strong love element.

Newspaper Enterprise Association, Chicago: Buys quaint and unusual photos for syndicating.

Newspaper Feature Service, 41 Park Row, New York: Buys serial manuscript, drawings and photos.

Publishers' News-Features Syndicate, 38 Park Row, New York.

United Press Syndicate, San Francisco, Los Angeles: Considers fiction, photographs and poems submitted by students of the College of Authorship.

Western Newspaper Union, 210 South Desplaines St., Chicago: Buys fiction for syndication in dailies and weeklies.

LESSON NUMBER SIXTY

THEATRICAL PRODUCERS Markets For Plays

Morosco, Oliver, 748 South Broadway, Los Angeles.

Belasco, David, 115 West 44th St., New York.

Brady, William A., 137 West 48th St., New York.

Harris & Selwyn, 139 West 44th St., New York.

Frohman, Daniel, 149 West 45th St., New York.

Shubert, Sam S. and Lee, 225 West 44th St., New York.

Little Theater, Philadelphia: Produces plays of unknown playwrights.

NOTE

We wish to express our obligation to the publishers from whom the information in these lists has been received. And we desire to make special acknowledgment to The Editor Company of Ridgewood, New Jersey, for the help in this work derived from their two excellent new books, "88 Ways to Make Money by Writing," by Homer Croy, and "1001 Places to Sell Manuscripts," by William R. Kane.

We are also grateful to all who have contributed in any way to the information in these books.

Our desire in preparing these lessons has been to help young writers to help themselves. They in turn will help others through their writings.

Thus we all shall contribute something to the world's uplift and the sum total of human happiness.



Special Courses

Our aim in preparing these lessons has been to present as compact and helpful a volume as possible. As this is a student's hand-book it has been necessary, in treating so many important subjects, to give the essential principles and facts and omit all superfluous verbiage.

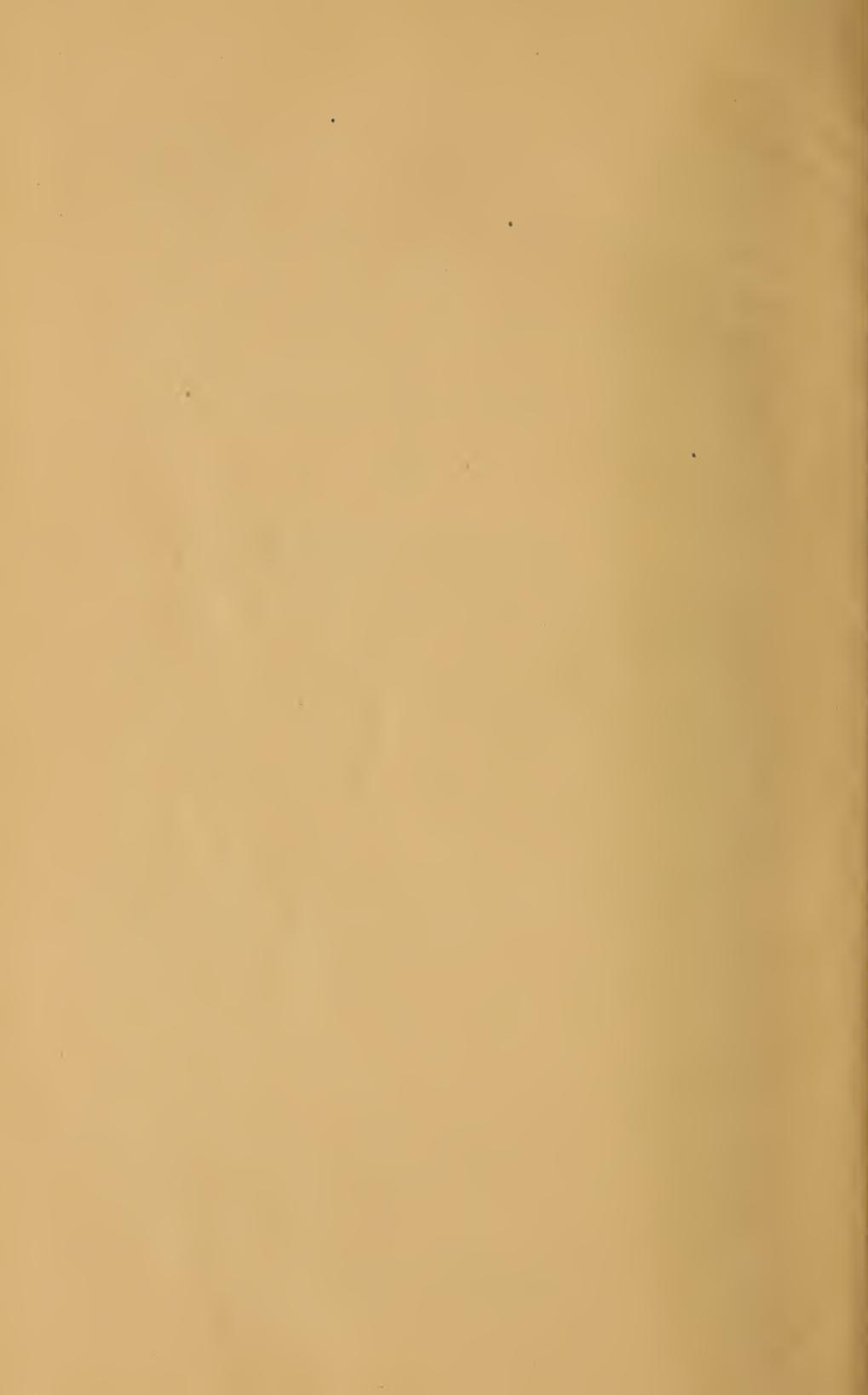
These lessons are designed to prepare the writer to do successful work in every department covered. However, for those who desire to specialize in the fields, which will probably yield the greatest financial returns in the shortest time, such as Short Story Writing, Journalism, and Photoplay Writing, we present special courses. These courses have been prepared by experts who have achieved marked success in their respective fields. The instruction is contained in attractive, bound volumes and is based upon the actual experience of the authors. It is accompanied by special lesson instructions for home study, and the student has his stories, articles, and lesson papers criticised and corrected free of extra charge.

Therefore, if you want to master Journalism, Short Story Writing or Photoplay Writing thoroughly, receive the best training and prepare for your greatest success, we shall be pleased to send you full information. We have no books to sell, but we have information to impart and help to offer which should be of priceless value.

State the subjects in which you are most deeply interested and address

**DR. E. HARVEY HADLOCK, President
COLLEGE OF AUTHORSHIP
Los Angeles, California.**







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